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KAREN GILLAN ON HER JOURNEY INTO TIME & SPACE!

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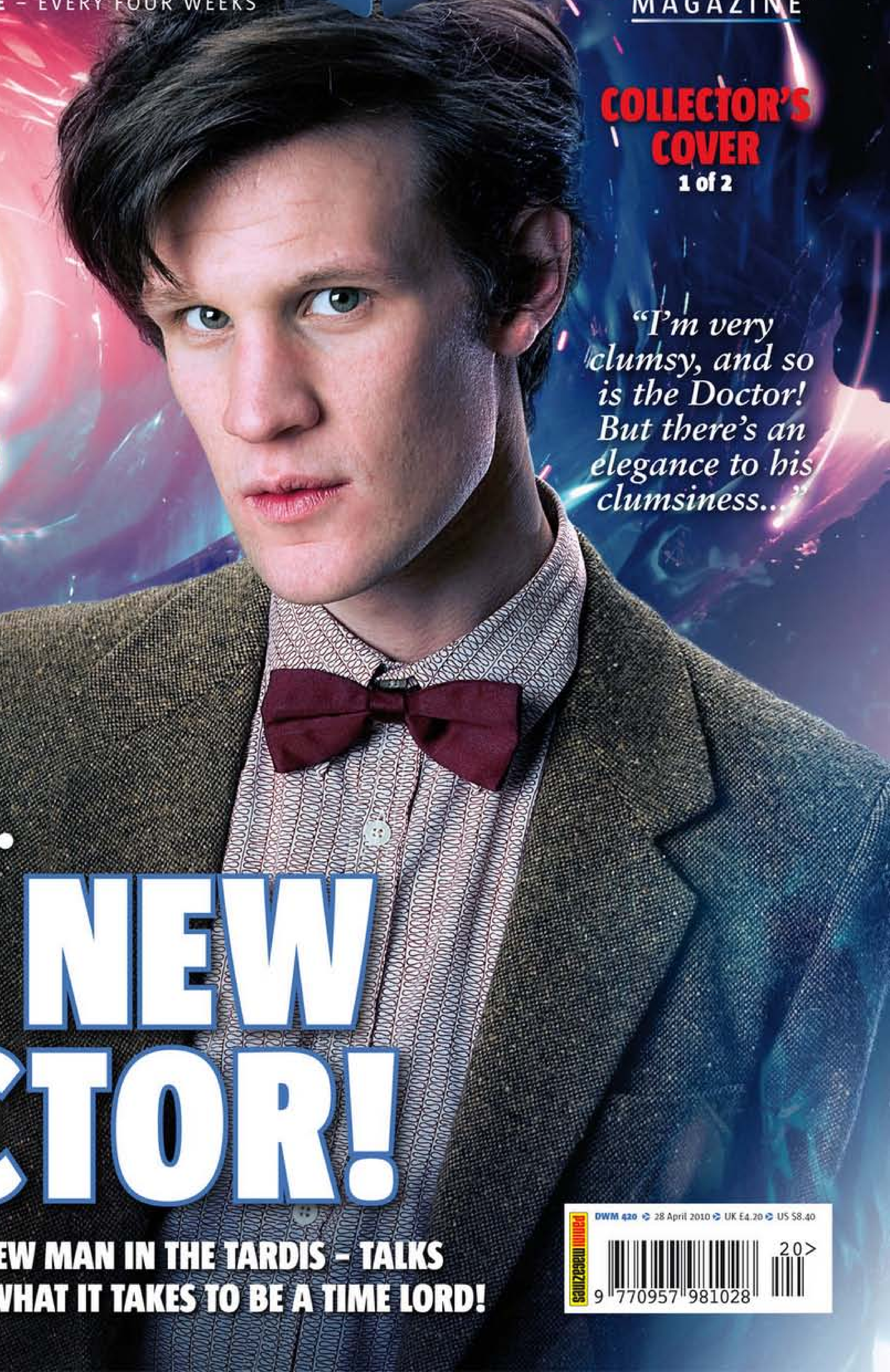

"I'm very clumsy, and so is the Doctor! But there's an elegance to his clumsiness..."

Meet...

THE NEW DOCTOR!

MATT SMITH – THE NEW MAN IN THE TARDIS – TALKS EXCLUSIVELY ABOUT WHAT IT TAKES TO BE A TIME LORD!

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"She's got this inner confidence, which makes her quite sassy – but with hints of this little lost girl coming out every so often..."

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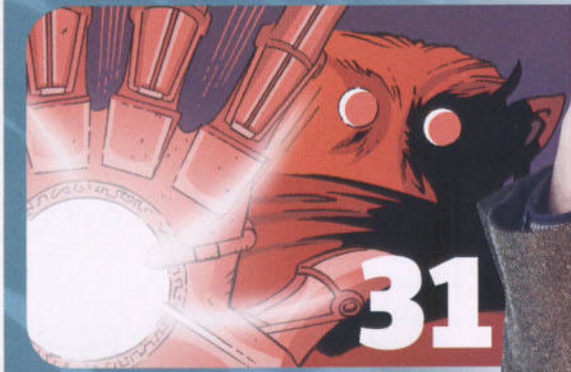
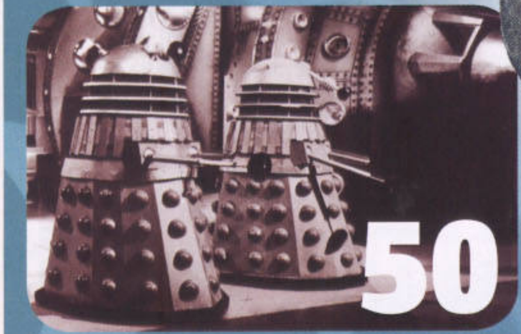
Panini magazines
DWM 420 ◆ 28 April 2010 ◆ UK £4.20 ◆ US $8.40

PULL TO OPEN

"**Doctor Who Magazine** is **dear to us all**. It's our **favourite publication**..."

BBC one DOCTOR WHO
BACK ON TV! SATURDAY 3 APRIL





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Letter from the Editor

Hello, and welcome to **Doctor Who Magazine** – officially a Guinness World Record holder! Yes, indeed – after over 30 years of continuous publication since October 1979, **DWM** is the world's 'Longest Running Magazine Based on a Television Series'. We've published at least one new issue in *every single month* since our launch. Guinness has given us a certificate and everything. Exciting! (I'm so chuffed that I've decided to forgive them for that *Stargate SG-1* business. See my editorial in **DWM** 374 for more details.)

Doctor Who itself has also been presented with a record for 'Longest Running Science-Fiction Series', with 30 seasons and 756 episodes since 1963. Which brings me to the fact that it can't have escaped your attention that there's a new series starting on BBC One any second now! Officially 'Series One', technically 'Series Thirty-One', and colloquially 'Series Five'... but frankly, who flippin' cares?! It's *Doctor Who*, there's a new Doctor, a new companion, new adventures in time and space for us to enjoy – and you just know it's going to be absolutely magnificent.

Every series of *Doctor Who* since 2005 has brought us thousands of new readers. Our RSV rating (that's 'Retail Sales Value', oh, get me and my posh terminology) has increased every year since 2002 – which makes us unique not only in the *Doctor Who* world, but probably in the world full stop. Back in 2002, the sci-fi magazine market was a more crowded place. Besides **DWM**, there was *TV Zone*, *SFX*, *Starburst*, *Dreamwatch*, *Buffy*, *Star Trek*, *Cult Times*... whereas now there are... not so many. But the good news is that **DWM** is now the best-selling title in our section of the market. (We did toy with putting 'the world's number one sci-fi magazine' on the front cover, but decided against it.)

So if this is your first issue of **DWM**, a huge welcome! We're honoured to present interviews with both Matt Smith and Karen Gillan (who are two of our newest avid readers, as you'll find out), as well as previews of the first few episodes of Series Fnarg, as I believe it is now known. There's a nice symmetry in the fact that as *Doctor Who* begins its 31st series, **DWM** is entering its 31st year. And we're quite sure that we're both going to be entertaining you for many decades to come... Tom

EDITOR THOMAS SPILSBURY
ASSISTANT EDITOR PETER WARE
EDITORIAL ASSISTANT JOHN AINSWORTH
DESIGNER PERI GODBOLD

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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DWM is very much looking forward to joining Matt and Karen on the *Doctor Who* bus, which we've hilariously decided to nickname 'The Wengerbus'. If you don't know what we're talking about, then you obviously weren't listening to the pop charts in 1998. And for that we can only envy you.

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PRODUCTION NOTES

Doctor Who's head writer **Steven Moffat** tries his hardest not to think about April...

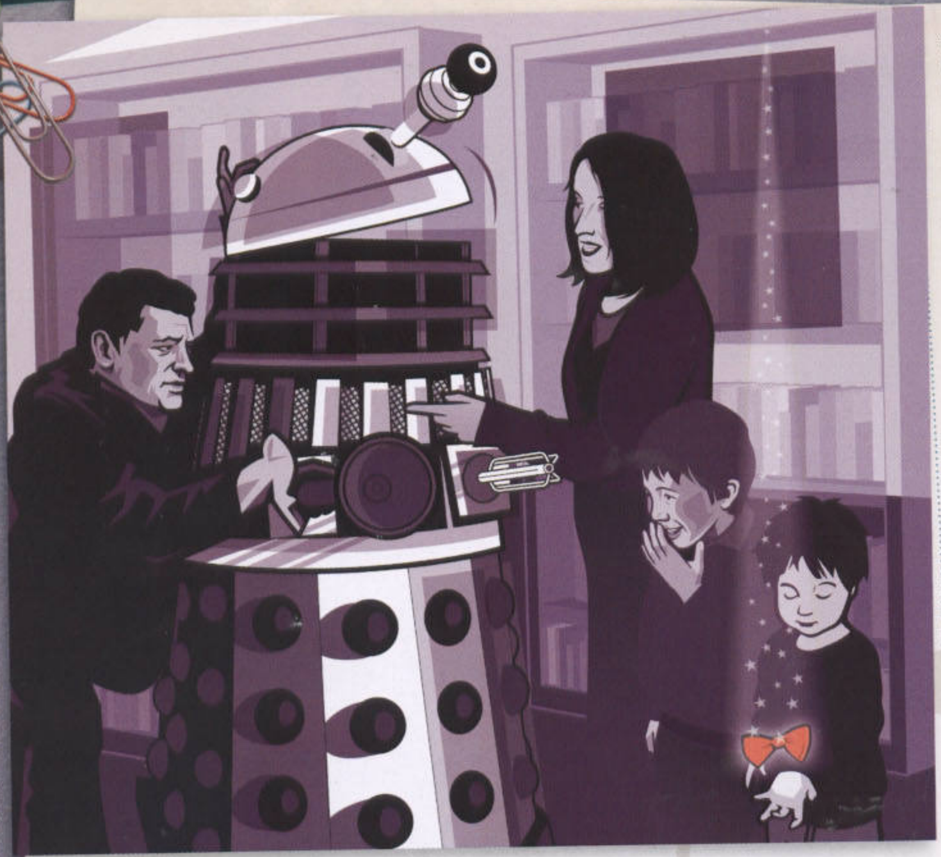


Illustration **BEN MORRIS**

Did you know I was once surprised during a seeming act of intimacy with a Dalek in a bookshop?

No? Good! Just checking!

Ah, I've been talking nonsense! You're out there in early April, you've probably heard me. Honestly, where do I get it from? Matt's a giraffe! So's Karen! Beth Willis is in league with the devil (insert photo here – thank me now, lads!) and the new Doctor is a Bo Selecta puppet of handsome! And God knows where my costume anecdote has got to by now, it's been growing like space jelly. "The Doctor was going to be a PIRATE! With ONE LEG!! And we actually SAWED MATT'S LEG OFF and NAILED A PARROT ON HIM!!! But he was REALLY UNHAPPY and he CRIED, and it was really LATE, and it was a DISASTER, and Matt was going to have to play the part NAKED, and then a MAGIC BOW TIE LANDED FROM SPACE!!!!!" So – not a series of calm and considered meetings with Ray Holman, our resident costume genius then? Not drawings and fittings and sober reflection? Nah, BOW TIE FROM SPACE! Quite honestly, when a story ends with a magic bow tie from space, you've probably been exaggerating for a while – and it can only mean one thing. *Doctor Who* is coming back, and we've been talking to the press. And real life is being processed for anecdotes. Sorry, and stay away from me – everyone I've ever met is just a punchline now!

April! I wrote April! Now I'm *thinking* April! Oh it's so strange and frightening – they're going to put this show on television. We've been so secretive, we've been hidden away in Upper Boat saying nothing, and shooting journalists from the window for so long, that suddenly seeing the actual show on television is going to seem like the biggest security breach ever. I'll be straight on the phone to Piers. "Turn on BBC One – they've only leaked the *whole thing!*"

No, but April, so soon, can't think about that, back to anecdotes.

Thing is you've got to funny it up. That's what I explained as Beth (again, photo here) and Piers (never mind) cornered me (please NO!!) with their copies of my column two issues ago. "I am literally going to kill you," said Beth, cheerfully and happily, and in a way that suggested she hugely admired my vastly clever sense of humour, and was maybe a tiny bit unaware that I can change the ending of any story to suit myself, and probably add a joke. And then she changed into a bikini. (Go on – take your life in your hands!)

"It's not your job," said Piers wearily, "to turn everything into a joke."

Not my job! The trouble is knowing where your jobs *end*. Like standing there in that bookshop a few weeks ago, leafing through a weighty tome or other (probably something with a posh cover and naked ladies inside), and just unable to stop looking at that damn Dalek standing at the entrance to the children's section. And all I can think is, the head's on squinty. Can no-one else see it? It's completely squinty, does nobody care? For God's sake, end the madness, THAT DALEK DOME IS ON WRONG!!!

And the other part of my brain, the non-fan part (it's very small, hardly used, and frankly, shrinking every year) is saying, "Leave it, it's not your problem, it's not your job, focus on the nice ladies in the posh book because quite honestly they've never been ignored for this reason before." And then, of course, the inevitable happened...

April!

Sorry to interrupt, I just thought about April again!! Why am I so scared of April? Well, I'm not really scared, but blimey, it's been a long time coming. So much hope, so much work – and now so little time left. And what are you all going to think? Well, you're going to have questions, aren't you? Now and then you'll frown and think, 'hang on...' So in an act of generosity and downright bravery, I'm going to answer some of you questions *Before You Ask Them*. Please keep the following paragraphs, because you may need them over the first four weeks of the Matt Smith era.

THE ANSWERS.

1) Because it's a time machine, dummy.

2) Because the structural damage alluded to in the opening scenes has caused a certain amount of leakage. Yes, leakage. Shut up, it's all planned, you wait till Episode 12!

3) Ah! Ah! But where in the episode does it *say* it's the second time? No, see, it doesn't. So nyer. In fact, the use of the word "keep" in scene 23 would suggest that it *isn't* the second time. Yeah, not so smart now, are you? Ha!!

Honestly, cut out and keep – you may need it.

Squinty! I couldn't stop myself. There was Dalek squintiness, and I'm the Executive Producer and Head Writer of *Doctor Who*, and damn it, it *is* my job. So over I went. Quick glance round, nobody looking. And then as casually as I could – or as casually as you can, given it involves adjusting the headpiece of a megalomaniac in a public place – I reached out and righted it. Except, well, I didn't – because the dome was stuck. Yes, stuck! Stuck on squinty. Oh, but I'd already committed to the move, I was there, I was heaving away like Jon Pertwee in a slightly duff action scene, and just as I'm starting to think how this looks – braced against a Dalek and grunting slightly – there's a voice behind me.

"Excuse me. It's *you*, isn't it?"

No! NO! Nobody recognises me. Never! Maybe once or twice a year. In a clearly lit area. While proffering my passport. To my mother. So not now! Please, not NOW!

"I wasn't sure till you started touching the Dalek!"

"I'm not 'touching' the Dalek," I said with as much dignity as possible when you're wrestling a pretend alien before several giggling children. "I am *correcting* it!!"

And do you know what happened then? A magic bow tie landed from space!! Ahh, there I go again...

Oh, but I'm rambling.

Because I'm nervous and scared and excited and full of so much hope. It's April. It is the eve of *The Eleventh Hour*, and if you open your window and hold your breath and just *listen*, you might be able to hear them – the TARDIS engines grinding in the sky. Close your eyes and wish your hardest – because I'm telling you now, he's going to land in *someone's* garden...

Gallifrey Guardian

The Wait is Over...

This Issue

Latest Casting
The guest stars for upcoming episodes are revealed, including *Gavin and Stacey*'s James Corden!

Lost Regeneration
Forgotten film of Hartnell's first, unseen, regeneration is unearthed at the Cornish Television Archive!

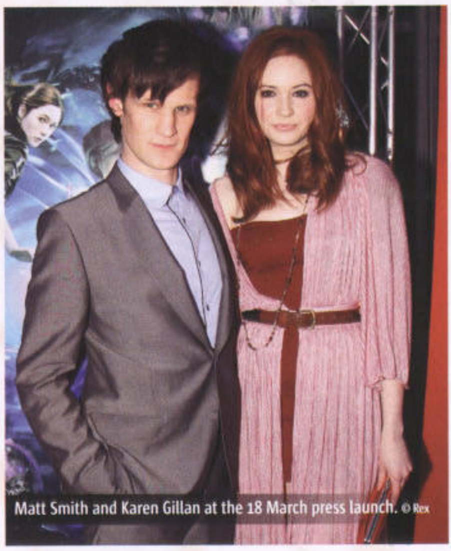
Missing McCoy
A new companion is announced for the audio drama production of the lost Seventh Doctor season.

FIFTEEEN MONTHS AFTER IT WAS announced that Matt Smith would play the part of the Eleventh Doctor, his first series of adventures is about to begin! The opening episode, *The Eleventh Hour* by Steven Moffat, will be broadcast on BBC One on Saturday 3 April (exact time still to be confirmed as **DWM** went to press). Each new episode will be followed by a 45-minute edition of *Doctor Who Confidential* over on BBC Three.

The Eleventh Hour, which runs for approximately 63 minutes and marks the début of Karen Gillan as Amy Pond and Arthur Darvill as Rory, was premièred at a press launch at Cineworld in Cardiff on Thursday 18 March, which was attended by the series' stars and producers. A special trailer for the series was shown at the end of the episode, which, amongst other things, confirmed the return of the Cybermen later in the season!

Doctor Who's executive producer Piers Wenger also confirmed that a Christmas Special would be produced for December 2010, written by Steven Moffat, and that the 13-episode Series Two has been commissioned for transmission in 2011. The series will once again star Matt Smith and Karen Gillan, with Steven Moffat as head writer. Shooting on the Special and second series is due to begin in July.

Meanwhile, Series One is being launched in a blaze of publicity including a raft of media interviews with the new TARDIS team. Keep your eyes and ears open for TV and radio interviews, as many details were still to be confirmed as this issue of **DWM** went to press. Matt and Karen were due to make personal appearances at five locations across the UK; travelling in a *Doctor Who*-themed bus from 29 March, beginning with a visit to Belfast. The bus was then due to visit Karen Gillan's home town Inverness on 30 March, before moving on to Sunderland in the afternoon. The final day of the tour, 31 March, saw the bus due to arrive in Salford before concluding its tour in Matt Smith's hometown, Northampton. Each location was due to host a regional première of *The Eleventh Hour* for local school children. The tour was organised in association with BBC Outreach, which proactively takes the BBC into specific communities and sections of society.



Matt Smith and Karen Gillan at the 18 March press launch. © Rex

Following the tour, from Thursday 1 to Saturday 3 April, the BBC is also holding events for three days at selected 'big screens' in London, Manchester, Edinburgh, Plymouth and Swansea. The events will feature exclusive footage – including the chance to see the specially-shot series trailer in 3D – while fans can also get their photo taken tumbling through the giant vortex.

Also by the time this issue is published, the *Radio Times* for the week of *The Eleventh Hour*'s transmission will be on sale – which is expected to feature a *Doctor Who* cover, and much coverage inside. **DWM**'s own exclusive previews of the first five episodes of Series One begin over the page...

"If you don't **let me go right now**, then everything you've ever known is **over!**"

THE DOCTOR

THE ELEVENTH HOUR

SATURDAY 3 APRIL 2010

"I read, now and then, ideas about rebooting *Doctor Who*, but why on Earth would you want to? This is the epic that just gets bigger. One of the glories of *Doctor Who* is that the whole thing, over all those decades, is one big story," says Steven Moffat, the BAFTA award-winning screenwriter who, under the stewardship of the show's executive producer and chief resurrector Russell T Davies, scripted several of twenty-first-century *Who*'s most celebrated stories.

But Russell is gone, and Steven is ringmastering this year's new 13-part series. With the acclaimed episodes *The Empty Child/The Doctor Dances*, *The Girl in the Fireplace*, *Blink* and *Silence in the Library/Forest of the Dead* under his belt, can Steven tell, when he's writing, if he's got another hit on his hands?

"Bless you for acclaimed, but *of course not*," he replies. "Writing is hell, and self-loathing, and fear – and haven't you heard enough of this yet? But I can tell a hit when I *see* one, and I shouldn't say it, but I will – I'm pretty damn confident."

Now, every *Doctor Who* fan has their own Episode 1 plotted in their head, for when the call comes asking them to take charge of the show. Is this the Episode 1 that Steven has had in mind since he was eight years old?

"Ha! It's too long ago! I've been working on this too long. I honestly can't remember what I dreamed of writing for *Doctor Who* before I really started writing it. I *know* I had ideas teeming in my head before 2004, and maybe I've even written some of them, but nope, all gone. Truth is, every time you sit down to write, it becomes real and a bit frightening. Exciting, of course – in the way that someone tipping a bucket of ice cold water over you is exciting – but real, in a way that dreams and half-formed ideas never are.

"I came up with the idea [for *The Eleventh Hour*] before

Who is this little girl - and what's cooking on her stove?

> "A **new Doctor**! A **new companion**! No-one for our hero to prove **he's the same man** to, because there's no-one who's **met him before**..." *STEVEN MOFFAT*

I'd actually accepted the job – the whole opening ten minutes, in fact – which is when I knew I was going to say 'yes'. But this Episode 1 has a huge amount on its plate – more than I could ever have anticipated – and quite honestly it's the single hardest script I've ever written. A new Doctor! A new companion! No-one for our hero to prove he's the same man to, because there's no-one who's met him before."

But Steven has pulled it off. Mind-bogglingly inventive, shrewdly plotted, shamelessly entertaining and, for one week only, 63 minutes long, *The Eleventh Hour* bombards your senses with adventure, comedy, romance, and a Tim-Burton-tinged platter of sci-fi fantasy brilliance. It rediscovers *Doctor Who* as an enchanting fairytale (and as the new Doctor comments, "What's wrong with fairytale?"), wrapped up in a gleeful menace (the baddie is called the Face Tendril – "Ohh, it's scary," grins Steven. "Have you counted your doors lately? I mean, *really carefully*?") and a quirky surrealism that leaves you creeped out one minute and laughing your socks off the next.

As Amy Pond, the Doctor's new companion, Karen Gillan is a potent match for Matt Smith's lively, tousled, ever-so-slightly-scary Doctor. She is smart, funny, brave and pretty, and pulls off Amy's implausibly skimpy policewoman's uniform (fanboys, please note: not literally) with aplomb. Meanwhile, Matt is magnificent. Inventive. Unrestrained. His Doctor swings from giddy incredulity to a last-of-the-Time-Lords swagger, from a gangly gaucherie to an intoxicating *joie de vivre*, and back again – making him both childlike and ancient at once.

At times, his delivery is astonishingly unassuming, almost neo-naturalistic. But the next moment, he's all energy, fingers and limbs. Every inch the alien. He's nuts. His is the fractured mindset of someone who hasn't so much as lost his marbles as decided he didn't even want marbles in the first place, declared them excess property, and offered them up for adoption.

Of course, the Doctor's behaviour is usually quite erratic just after he regenerates, but then settles down. "Yeah, people say that, don't they?" considers Steven. "Listen, I've been watching this show since the 1960s – which episode does he settle down in? Is it soon? Actually, I can answer that – it's not soon. It's not any time I can see coming. The Eleventh Doctor keeps on changing, as he always should. But settle down? He's not that kind of Doctor, and Matt's not that kind of actor. Matt's Doctor never stops developing."

DOCTOR WHO

Series One Episode 1

STARRING MATT SMITH, KAREN GILLAN, ARTHUR DARVILL, NINA WADIA, ANNETTE CROSBIE, TOM HOPPER
WRITTEN BY STEVEN MOFFAT
DIRECTED BY ADAM SMITH

QUOTE, UNQUOTE

THE DOCTOR: "I'm the Doctor. I'm a time traveller. Everything I told you... is true. I'm real. What's happening in the sky is real! And if you don't let me go right now, everything you've ever known is over."

IN A NUTSHELL...

Box falls out of the sky. Man falls out of box. The Doctor is in no fit state to save the world today. He's only just regenerated. His sonic screwdriver is bust. The TARDIS has crashed and burned, and lies wrecked in someone's back garden...

But an alien convict has escaped. Planet Earth is in terrible danger. The patients on the coma ward of the local hospital in Leadworth, near Gloucester, have been seen wandering the village – how is that possible? And what's with that strange crack in the wall, curving like a crooked smile, and the distant, echoing voice coming from within?

The creepy Mr Collins and his dog...

It seems, then, that *Doctor Who*'s future is bright – and wonderfully dark. But what will Steven be doing minutes after *The Eleventh Hour* has aired? Scouring the internet message boards? Hitting the streets to celebrate? Or straight back to work?

"I'll probably watch it at home," he says, "and gnaw off one of my hands! Has anyone located Graham Norton? Can we truss him up in a cupboard?" In 2005, the first few minutes of the broadcast of *Rose* were marred by the accidental mixing of sound from Norton hosting BBC Three's *Strictly Dance Fever*. "Oh, I remember that moment! Some of my blood is *still* ice. But fingers crossed, we'll be fine. And then... I don't know. It'll be the strangest day." **BENJAMIN COOK**

“The man above might say hello expect no love from **The Beast Below!**”

POEM GIRL

BBC one BBC HD

THE BEAST BELOW
SATURDAY 10 APRIL 2010

SMILER
SMILER

In the life of every *Doctor Who* companion, this moment comes: they've met the Doctor on their own turf, had their worldview knocked sideways, but the real fun begins in the next story, as they're whisked away to unfamiliar territory and have to make the best of things. And, believe us, Amy grabs the reins in *The Beast Below*, coming to terms not just with the true expanse of the universe, but also getting to know her fellow traveller a little better...

"It's about what Amy starts to learn about the Doctor," says executive producer Steven Moffat, who also wrote this episode. "As exciting and interesting as the adventure is, for Amy it's about trying to figure this man out. Many of the answers we already know – but it's always exciting to see someone else make the journey. And it's crucial to this story, and how it resolves that Amy understands the man she's run away with."

Amy finds herself... well, there's not a lot we can tell you about this episode right now, except that it's set far in the future, and the world is a very different place indeed. Steven describes the setting as "our world, but not our world. That thing that *Doctor Who* does – slamming the ordinary and the awesome together."

One lonely enclave of the human race lives under the watchful – and somewhat sinister – gaze of the Smilers. These mechanical creatures run the schools, police the streets, and keep order in an increasingly fragile society. When asked about the inspiration behind their look, Steven says that the Smilers are "very much funfair. There's nothing creepier than something that's supposed to look friendly and human, but doesn't manage either. Or something that was once shiny but is starting to crack! Ohh, dolls, they just shouldn't smile!"

The Smilers aren't the only problem facing the Doctor and Amy: there's also the small matter of the 'beast' of the title. Something is lurking beneath the surface of humanity's ordered society, and the Doctor must work out what it wants. In fact, there's nothing in this story that isn't just a little bit creepy – but there's much more to it than that.

"Yes, this one's got its scary moments," says Steven, "but it's also a big, mad, fantasy of an episode. A sort of Roald Dahl episode – lots of humour, quite black, some good twists and turns."

Before taking over as executive producer on the series, Steven was responsible for some of the most chilling imagery seen on our TV screens for

Amy and the Doctor uncover a terrible secret...

DOCTOR WHO

Series One Episode 2

STARRING MATT SMITH, KAREN GILLAN, SOPHIE OKONEDO, TERRENCE HARDIMAN, HANNAH SHARP, ALFIE FIELD, JONATHAN BATTERSBY, DAVID AJALA, CHRISTOPHER GOOD, CATRIN RICHARDS
WRITTEN BY STEVEN MOFFAT
DIRECTED BY ANDREW GUNN

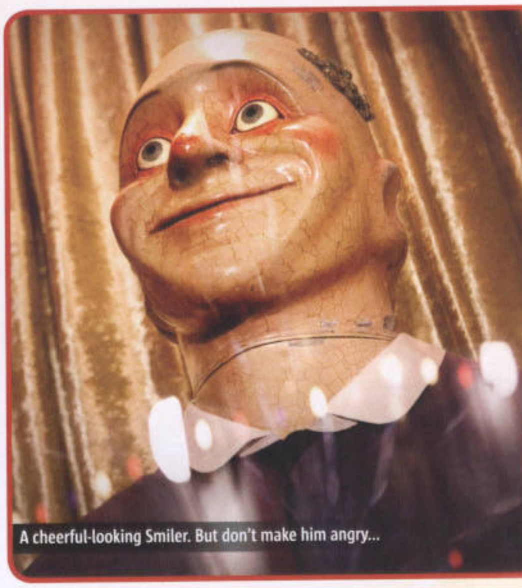
QUOTE, UNQUOTE

AMY: "I'm in the future. Like hundreds of years in the future... I've been dead for centuries."

THE DOCTOR: "Oh, lovely, you're a cheery one. Never mind dead, look at this place! It's wrong isn't it? Isn't it wrong?"

IN A NUTSHELL...

For Amy's first trip in the TARDIS, the Doctor whisks her far into the future. The human race clings to survival deep among the stars, while sinister Smilers rule over their every actions. But a terrible secret threatens to bring their fragile society tumbling down...



A cheerful-looking Smiler. But don't make him angry...

> "**There's nothing creepier** than something that's **supposed to look friendly and human**, but **doesn't manage either**..." STEVEN MOFFAT

years: there's the gas-mask zombies of *The Empty Child*, the shadowy threat of the Vashta Nerada in *Silence in the Library*, and – of course – the terrifying Weeping Angels of *Blink*. The episodes containing these horrors stood as Steven's single, annual contribution to the series. *The Beast Below* contains more than its fair share of seat-edge, nail-biting, buttock-clenchingly creepy moments – but it's just one of the six episodes Steven is writing this year. Now he's in charge, and with such an increase of writing duties on the series, did 'Scary Old Steven' feel under any expectations – even from himself – to turn the series into 'Scary Old *Doctor Who*' week after week?

"Yeah, cos I'm the King of Terror – it said so in the *Radio Times*," he laughs. "In a way, I block my ears to all that, cos I'm not sure it's even true. I rewatched *The Empty Child* quite recently, and was a bit shocked at how funny it was – probably the funniest I've written. You can tell I'd just come off a sitcom – all the characters were communicating in jokes. And yes, there were frights too, but that's the show, isn't it? Jokes and frights? All I ever think about, when I'm writing *Doctor Who*, is the story. What could be brand new? What haven't we seen? Sometimes that comes out scary. Good, fair enough. But it's not especially what I go looking for."

The story also features children in quite a central role. (Wait and see, wait and see...)

"I keep saying – and it's just true, it's always been true – that *Doctor Who* is a fairy tale," says Steven, "and fairy tales often have children in them. It's also true the character of the Doctor seems to have a special affinity with children. Probably because he's never quite grown up himself.

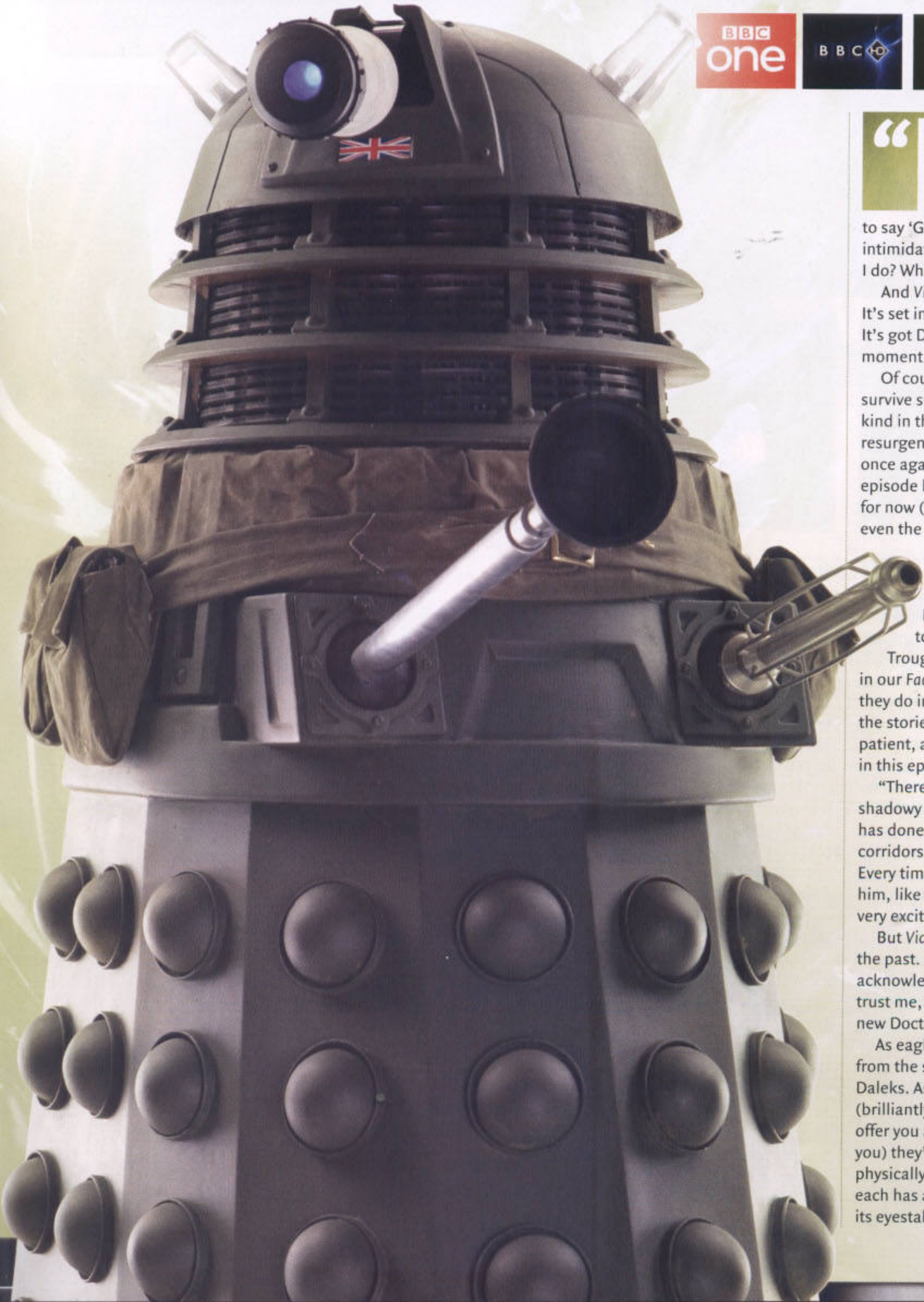
"You could define the Doctor as the opposite of monsters," he adds. "How much more fairy tale can you get? A word about fairy tales, though – I'm talking about fairy tales before Disney de-fanged them. Trust me, our fairy tales have fangs! Lots of fangs!"

So, *The Beast Below* is an episode with fangs, frights, kids, mystery, a big dollop of Amy Pond, and – we swear – some of the most surprising twists you've ever seen in the series. It's also got some top-flight acting talent in guest roles: Sophie Okonedo (nominated for an Oscar for *Hotel Rwanda*, and also a veteran of *Doctor Who* – from the 2003 web series *Scream of the Shalka*) and Terrence Hardiman (*The Demon Headmaster* himself) both turn up. Sophie, in particular, plays a very surprising character – but Steven won't be drawn on further details: "I'm telling you nothing," he says. "They both have secrets – and I'm not telling."

Spoilsport! But never fear – it's only a few days until you can find out the secrets of *The Beast Below* yourself... **DAVID BAILEY**

"Just listen! **The Daleks** have no conscience. No mercy, no pity. You **cannot trust** them!"

THE DOCTOR



VICTORY OF THE DALEKS

SATURDAY 17 APRIL 2010

"I was a bit worried about doing the Daleks," admits writer Mark Gatiss, "because people have always said they're quite hard to write for. But it's like a gift, really, for someone to say 'Go on, do your Dalek story!' It's initially intimidating, but then you think 'Alright, what can I do? What can I do that's *different?*'"

And *Victory of the Daleks* is certainly different. It's set in World War Two! Winston Churchill is in it! It's got Daleks in disguise! And there's an important moment with a biscuit!

Of course, the Daleks have been struggling to survive since the Doctor destroyed most of their kind in the Time War. Last time he faced their resurgent might, in 2008's *Journey's End*, they were once again wiped out. How the Daleks in this episode have managed to survive remains a secret for now (though Steven Moffat reminds us that "not even the Doctor can destroy the Daleks"), but we hear they're not quite behaving like their usual selves...

"My favourite [Dalek story] is *The Power of the Daleks*," says Mark, referring to the 1966 serial which introduced Patrick Troughton as the Second Doctor, and is featured in our *Fact of Fiction* feature on page 50. "And what they do in that, which is almost unique in the rest of the stories, is that they're very sly, very crafty, very patient, and duplicitous. I wanted to get a lot of that in this episode. They're up to something.

"There's something sort of wonderful about shadowy Daleks. Andrew [Gunn], the director, has done a lot of shots of them going down the corridors in the War Rooms, and they're great. Every time the Doctor turns away, they look at him, like they're keeping an eye on him. It's very, very exciting."

But *Victory of the Daleks* definitely isn't retreading the past. "There's a tip of the hat, for sad old fans," acknowledges sad old fan Steven Moffat, "but trust me, this is a brand new story for a brand new Doctor."

As eagle-eyed viewers might already have spotted from the series trailer, there are also brand new Daleks. As well as the changes in their personality (brilliantly, these are the kind of Daleks who will offer you a nice cup of tea sooner than exterminate you) they've adapted themselves to 1940s Britain physically: they're painted in camouflage khaki, and each has a union flag in place of the ID tag beneath its eyestalk. Why the changes?

Churchill and his new army...

> "There's **something wonderful** about shadowy Daleks. When the Doctor **turns away**, they look at him, like they're **keeping an eye on him**..." MARK GATISS

"Getting the chance to do a Dalek story, you want to move the Daleks along," explains Mark. "That's what [2007's] *Daleks in Manhattan* did – a new Dalek story, as opposed to them being the big season finale. It's an actual *story*, and that's very attractive. When you think back, the ones you kind of remember are *Power* and *Evil* and *Planet* and *Genesis*, where there's a new idea, as opposed to them being brought on as the monster of the week."

We ask Steven Moffat why they're back so soon. "Why bring back the Daleks?" he repeats in disbelief. "Go to your room! Right now! Why is the TARDIS still a police box, is that your next question?" No, but – "Are you in your room yet? No supper!" Well, that's us told!

Doctor Who has visited World War Two as recently as 2005, for Steven's acclaimed two-part story *The Empty Child* and *The Doctor Dances*, and it's the irresistible combination of Daleks and history that made him want to return to that period. "Daleks with Churchill!" he enthuses. "Daleks with Union Jacks – it just *works*!"

"Steven just said, 'What do you think about Churchill versus the Daleks?'" recalls Mark, "though I've now convinced myself that I added the 'versus'. I think he just said 'Churchill and the Daleks'!

"What I'd still like to do is a modern day one. People expect me to do historical ones, you see, and what Steven very sweetly said is that he wanted *Victory of the Daleks* to do the same job that *The Unquiet Dead* did back in 2005: the first trip back into history, and trying to hit people with... Well, this is the biggest hit of *Doctor Who*-ness you can imagine! Once I got the idea of essentially writing a sort of 45-minute Bank Holiday war movie, which is what this is, I was very excited."

"The reason I wanted Mark for this episode is that he's a tireless researcher, but also he's got such a keen grasp of how to *use* that research," Steven explains. "To give us an authentic Churchill, but also an iconic one. And he's done it brilliantly."

"The research is the best part!" laughs Mark. "Churchill is very much in living memory, so you can't *not* do the voice, or the look. You wouldn't get away with it, and why would you want to? I did the same thing that I do as an actor: I tried to get the voice first. That's how you start."

But this episode's not about Churchill, it's about the Daleks. They're back. Really back. That much is evident from the title alone...

"I can see you all smirking at the title, and thinking, oh, I bet it's not a victory," says Steven, mischievously. "Yeah? Do you think?"

"The reason it's called *Victory of the Daleks*," points out Mark, trying to conceal his delight, "is cos they win. They *win*." **DAN BERRY**

DOCTOR WHO

Series One Episode 3

STARRING MATT SMITH, KAREN GILLAN, IAN McNEICE, BILL PATERSON, NICHOLAS BRIGGS, TIM WALLERS, NINA DE COSIMO, SUSANNAH FIELDING, JAMES ALBRECHT, COLIN PROCKTER
WRITTEN BY MARK GATISS
DIRECTED BY ANDREW GUNN

QUOTE, UNQUOTE

THE DOCTOR: "Listen to me. Just listen! The Daleks have no conscience. No mercy. No pity. They are my oldest and deadliest enemy. You cannot trust them!"

CHURCHILL: "If Hitler invaded Hell, Doctor, I would give a favourable reference to the Devil! Those machines will be our salvation!"

IN A NUTSHELL...

It's the Second World War, and Britain has developed a new weapon: metal soldiers, built like miniature tanks, designed by an ingenious professor. They're called Ironsides, they're deadly, and they're here to help.

But the Doctor knows that's all a lie. They're the Daleks, and they have their own agenda. But why don't they recognise him? Why are they subservient to Churchill? And what is the purpose of the Progenitor? This time, there might not be a happy ending...

"There's one **survivor**... a thing in the belly of that ship that can **never die!**"

RIVER SONG

THE TIME OF ANGELS/FLESH AND STONE

SATURDAY 24 APRIL 2010, SATURDAY 1 MAY 2010 (TBC)

"I think in many ways, *Aliens* is the perfect film sequel," says this splendid two-parter's writer, Steven Moffat. "Grabs a few elements, runs in a new direction. When I was pitching this, I said that this was *Aliens* to *Blink*'s *Alien*."

The 2007 story *Blink* was rather popular. Last year, in fact, readers of this very magazine voted it the second-finest *Doctor Who* story ever. Funnily enough, it was also Steven's fastest-written *Doctor Who* script, written under immense pressure. Obviously this one is an epic two-parter, but how much more hard work was it, to come up with a viable sequel? Were brains wracked? Hair torn out?

"The key to writing a sequel is, *don't* write a sequel," he says. "This is a very different story from *Blink*. And God, yes, it was hard work. The Angels are such odd villains – they don't talk, they don't move. That forces you to be so much more inventive. But I do think – having just seen the finished versions this very morning – this is one of the most epic and exciting *Doctor Who* adventures ever made. Adam Smith has directed a full-on movie and it's Murray Gold's finest ever score. Together they will make you gasp and jump and cry. Waterproof that sofa!"

He's not kidding. These scripts blew us away with their momentum and constant, restless innovation, making the literally statuesque Weeping Angels all the more menacing than ever before. Let's face it, they were pretty scary the first time around, but in these stories they're imbued with a terrible, nameless malevolence. "Even I didn't know how bad they were till I wrote this," shudders Steven. "Oh, Amy. Poor, poor Amy..."

Actress Karen Gillan seconds that emotion: "The Angels are one of the scariest monsters ever to be in *Doctor Who*! *Blink* was my favourite *Doctor Who* episode, so it was amazing to be in this sequel. Not so amazing for poor Amy, though."

Lord Moffat, last issue you didn't seem sure. So, are these the proper, final-final titles for these episodes? The second instalment of your 2008 two-parter did, after all, undergo changes before settling on *Forest of the Dead*. "Oh, these are *probably* the titles. Joshua, my son, came up with *Flesh and Stone*, so I'm probably committed to that one, let's be honest. And it is rather good."

Indeed it is. Partly shot on the remote Brecon Beacons, this tale also heralds the return of a very prominent element from

Alex Kingston returns as the enigmatic River Song...

DOCTOR WHO

Series One Episodes 4 & 5

STARRING MATT SMITH, KAREN GILLAN, ALEX KINGSTON, DAVID ATKINS, SIMON DUTTON, IAN GLEN
WRITTEN BY STEVEN MOFFAT
DIRECTED BY ADAM SMITH

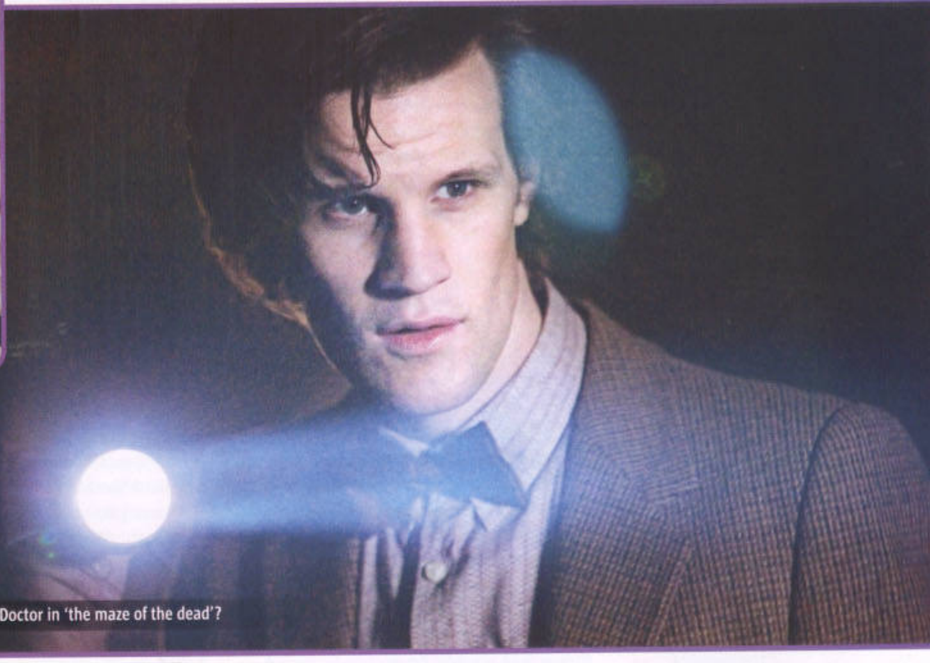
QUOTE, UNQUOTE

THE DOCTOR: "I'm nobody's taxi service! I'm not gonna be there to catch you every time you feel like jumping out of a space ship."

RIVER SONG: "You're wrong. There's one survivor. There's a thing in the belly of that ship that can't ever die. Oh! *Now* you're listening!"

IN A NUTSHELL...

Remember River Song mentioning the "crash of the Byzantium" in *Silence in the Library*? Well, in this story, that happens: the Byzantium space ship crashes into an abandoned temple. This is no simple disaster, but a Code Red nightmare, as the Byzantium is carrying a Weeping Angel in its vault. River Song elaborately recruits the Doctor and Amy to join her and a party of cleric-soldiers for a journey into dark catacombs cheerily known as "a maze of the dead." Cue joyous tea and scones, with nothing bad happening to anyone at all...



What awaits the Doctor in 'the maze of the dead'?

"When I was **pitching this story**, I said that this was **Aliens** to **Blink's Alien**. The key to writing a sequel is, ***don't* write a sequel**..." STEVEN MOFFAT

Silence in the Library: Professor River Song, as played by the tremendous Alex Kingston. River and the Doctor's timelines are, once again, mixed up – only she knows how and where they've met before, and only he knows how she'll die. Did Steven always intend for us to see River again, even though we've already seen the final moments of her life in *Forest of the Dead*?

"By the time I'd finished writing that episode, I thought we should see her again – it just seemed a shame not to deliver on the promise. And by then I'd figured out who she was, and it's a good story, and I wanted to tell it. But at the start of *Silence in the Library* – I'm going backwards, River-style – I didn't even know she was going to be in it. Then in she walked and took over the story."

"There's a great deal more to River than we think," he hints, "and she's not all that we might believe or hope. I would say more, but... spoilers! Alex was very happy to return to the TARDIS – but since we have put her into two of our most difficult shooting locations, she has stipulated that any future return should be in Morocco. Morocco – that looks a bit like Brecon, doesn't it?"

Besides being properly terrorized by the Angels, Amy has more of a fun role to play: she's very much the viewers' mouthpiece, speculating on the Doctor and River Song's enigmatic relationship. "Amy's a joy to write with River, actually, which I didn't quite expect," says Steven. "I think it's because Amy is so cheeky, so straight from the hip, and because she's the least possessive person you could meet – and the least happy to be possessed – she doesn't compete at all, or even see why she should. But she's also fascinated with the Doctor's dilemma – an unknowable but seemingly unavoidable future with River – because she has a very similar problem herself..."

The Weeping Angels are, it's fair to say, one of the most successful *Doctor Who* monsters of all time. Remarkably, *The Time of Angels/Flesh and Stone* manages to deliver a sequel which remains true to them, while expanding them no end. While familiarity can often reduce a classic foe's all-important Fear Factor, this story is a masterfully taken risk.

"Well, look," says Steven, "modesty aside – how easy I find that – they *were* a big success, and big successful monsters get a second go. And I had so many creep-out ideas for *Blink* that never made it on to the screen, I was desperate to get another shot. And you know what? I didn't use *any* of those ideas, I came up with new ones. Including one new power for the Angels that I've always dreaded a *Doctor Who* monster might acquire. You've dreaded it too, yes you have. You'll see, you'll see. Oh dear! Oh dear me!" JASON ARNOPP

New look for DWA

DOCTOR WHO ADVENTURES
FREE!
WIN!
NEW LOOK!
EVERY WEEK!
New-series SECRETS
WARNING! Packed with FRIGHTS!
WOW! 45 FACTS ABOUT THE DOCTOR

The weekly magazine for the Doctor's younger fans gets a brand new look from Issue 160 to coincide with the launch of the new series. New features will include Matt Smith's exclusive diary in which he talks about getting the part of the Doctor and filming the series. Excited editor Moray Laing told **DWM**: "We can't wait for new scares, new monsters and to meet the new Doctor – and *Doctor Who Adventures* will continue to be full of fun facts for younger readers. We've got a brilliant competition in issue 160 to win a life-size Dalek! Enter if you're brave enough!" The mag is on sale now, priced £2.10.

Doctor Who wins a TRIC Award

The Television and Radio Industries Club (TRIC) held its annual Awards on Tuesday 9 March at Grosvenor House in London. *Doctor Who* won its first ever TRIC award in the TV Drama Programme category, managing to fend off competition from *Doc Martin* and *Shameless*. Bernard Cribbins was present to accept the trophy on behalf of the show.

Rare photos found!

Over a dozen never-before-seen colour photos from the filming of the 1967 story *The Abominable Snowmen* will be published in the limited edition of Deborah Watling's forthcoming autobiography, *Daddy's Girl*. The book is launched at the Utopia event at Heythrop Park on the weekend of 15-16 May, and will be published in two editions – standard paperback and a hardback edition limited to only 200 copies – available exclusively via *www.fantomfilms.co.uk*

Further cast confirmed as filming ends on Series One...

Amy Pond: her journey of a lifetime is about to begin!

AS PUBLICITY FOR THE new series reaches saturation levels, production wrapped on Saturday 20 March. The final shooting block consisted of Episode 7 – titled *Amy's Choice* – by Simon Nye, and Episode 11 by Gareth Roberts. The latter is loosely based on Gareth's 2006 **DWM** comic strip *The Lodger* (see **DWM** 368). The episode guest stars actor and comedian **James Corden** of *Gavin and Stacey* fame.

Meanwhile, a few more casting details have been revealed for the first half of the season. *The Eleventh Hour* also includes **Perry Benson** as the Ice Cream Man, **Olivia Coleman** (*Beautiful People*) as the Mother, **Arthur Cox** (*Jane Eyre*) as Mr Henderson and **Eden** and **Merin Monteath** as Child 1 and 2.

Joining the cast of *The Beast Below*, are **Hannah Sharp** (*Never Let Me Go*) as Mandy and **Catrin Richards** as Poem Girl. *Victory of the Daleks* sees the return of Dalek operators **Nicholas Pegg** and **Barnaby Edwards**. The terrifying two-part *The Time of Angels/Flesh and Stone* also features **Simon Dutton** (*The Saint*) as Alistair, **Iain Glen** (*Gorrillas in the Mist*) as Father Octavian, **Mark Springer** (*EastEnders*) as Cleric Christian, **Troy Glasgow** (*Day of the Triffids* and *Skins*) as Cleric Angelo, **David Atkins** (*Shameless*) as Cleric Bob, **Mark Monero** (*Skins*) as Cleric Pedro, **Darren Morfitt** (*Dog Soldiers*) as Cleric Marco, **George Russo** as Cleric Phillip and **Mike Skinner** as a Security Guard. *Vampires in Venice* guest stars **Helen McCrory** (*Interview with the Vampire*) as Rosanna, **Alex Price** (*Being Human* and *Merlin*) as Francesco, **Simon Gregor** (*Mine All Mine*) as Steward, **Lucian Msamati** (*Ashes to Ashes*) as Guido, **Alisha Bailey** (*Missing*) as Isabella and **Michael Percival** (*The Living Daylights*) as Inspector.

The 'missing' Season 27 gets underway at last!

THE CASTING OF THE DOCTOR'S new companion for the second audio series of *The Lost Stories* has been revealed by Big Finish Productions. The unmade 'Season 27', planned for television in 1990 but abandoned, introduces Raine Creevy, a young, sophisticated safecracker who joins the Doctor on his adventures through space and time.

"Raine is sort of a beautiful flower growing on a bomb site," explains script editor Andrew Cartmel. "Her father is a dodgy character with underworld connections in London, and her background is in that milieu. But her parents wanted her to have a different and better life, so she's received the best education and been groomed for posh society. Of course, Raine has reacted against this and she's developed her own taste for danger and excitement."

Meet Raine!

Raine will be played by Beth Chalmers, an actress who has experience of working with Big Finish on the audio adventures *Time Reef*, *45*, *Curse of the Daleks* and *Leviathan*.

"This was the easiest bit of casting ever," says producer David Richardson. "Raine is gorgeous, sophisticated, intelligent and sassy. The director, Ken Bentley, and I just turned to each other and said 'Beth'."

"I was just so thrilled to be asked," says Beth. "And, while I'm familiar with being in *Doctor Who*, it feels so special to be playing such a key character and to become a part of the show's long history. It's wonderful working with Sylvester again, and Big Finish has promised to take me to some conventions – which I'm looking forward to immensely!"

The season begins with *Thin Ice* by Marc Platt, in which the Seventh Doctor and his companion Ace arrive in Soviet Russia at the height of the Cold War, circa 1969.

"The Doctor and Ace get caught up in the nefarious dealings of a London gangster operating in Moscow, and a corrupt Soviet officer," explains Cartmel. "And into this fray come a group of Ice Warriors..."

The TARDIS moves forward in time 20 years for the next story, *Crime of the Century*, written by Cartmel himself.

"It introduces Raine and sees the return of her gangster father," Cartmel continues. "Soon they are both embroiled in the Doctor's tangled adventures. Raine doesn't know what she's in for as the Doctor sweeps her from London to the snow-capped mountains of Asia, where an unholy alliance of human greed and alien weaponry present a serious threat to mankind."

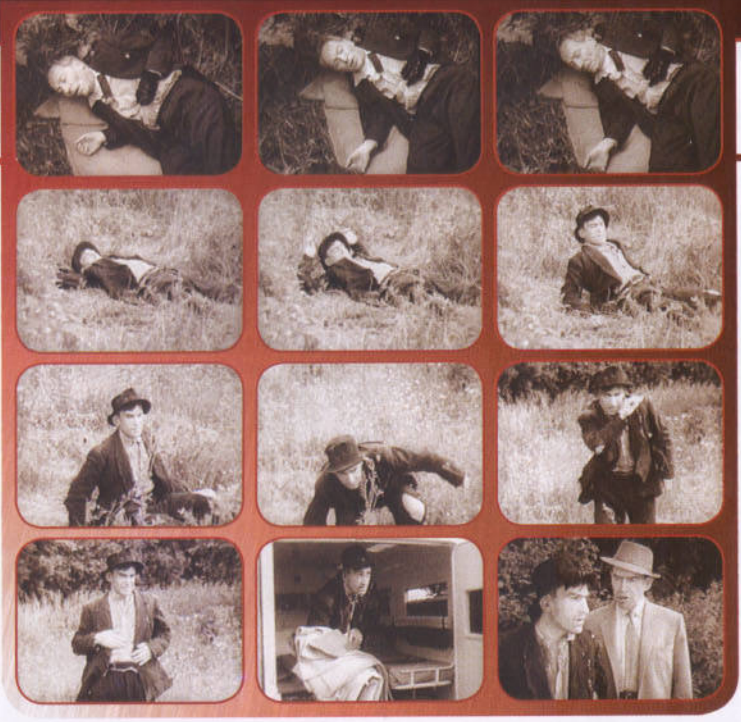
More dark dealings ahead for the Seventh Doctor.

Raine takes her first journey in the TARDIS in the follow-up story *Animal*, again by Cartmel, which is set in the early twenty-first century.

"It takes place on a university campus where a classified research project, supervised by UNIT, is going wrong."

The season concludes with *Earth Aid*, by Ben Aaronovitch and Andrew Cartmel.

"This is our deep space story and it's one for people who love interstellar jumps, space battles and alien planets."



'Lost' regeneration found!

RARE FILM FOOTAGE HAS BEEN unearthed by **DWM** contributor Andrew Pixley – which will particularly excite fans of 1960s *Doctor Who*. Andrew discovered the early test footage, featuring the first two Doctors, William Hartnell and Patrick Troughton, while he was researching the 1970s BBC2 comedy series *The Goodies*. This 35mm black-and-white film shows test shots for the very first regeneration, filmed during production of Hartnell's penultimate *Doctor Who* story, *The Smugglers*. Until its discovery, the existence of this footage wasn't even suspected, and differs significantly from the famous transformation that was seen on screen in Episode 4 of 1966's *The Tenth Planet*.

Andrew tells **DWM** how he made this find: "In early December last year, I was undertaking research at the Cornish Television Archive at Helston, which is presided over by a gentleman named Augustus Honeybun. While there, just on the off-chance, I asked him if the Archive held any information relating to *Doctor Who*? Mr Honeybun directed me to a filing cabinet which contained, carefully packed among assorted press clippings and photographs, a can of 35mm celluloid firm. Two pieces of yellowing paper were attached to the can; the first indicated that the film had been acquired from an anonymous individual who used to work with local film crews for Westward about 20 years ago. The second sheet of paper was a shock, to say the least! 'DOCTOR WHO SERIAL CC: TEST UNIT' was the heading, with the date 'MONDAY 20 JUNE 1966'.

"It appears that during filming on *The Smugglers* in Cornwall, some additional work had been scheduled with a second crew," reveals Andrew. As longterm **DWM** readers may know, the exact chronology of events during the making of *The Smugglers* has long been a mystery, because the original production file is missing. "It seems that Hartnell did not immediately return to London after shooting his scenes at Nanjizal Bay on Sunday 19 June," continues Andrew, "but had worked with two other actors the following morning at a field near Sennen. One of the actors was Robert Beatty, who was due to appear in the next adventure, *The Tenth Planet*. The other was Patrick Troughton...

"The gist of the shoot was described as 'SHOOT COLLAPSE AND ELEMENTS FOR SUPERIMPOSITION OF DOCTORS' and required an 'AMBULANCE' plus 'HOBO COSTUME FOR NEW DOCTOR'. All very vague, with no description of scenes or action *per se*. A viewing of the film was hastily arranged.

"The footage is silent and lasts for 14 minutes and 23 seconds in total," Andrew continues. "Considering its age, it's in pretty good condition, though is obviously in need of restoration before it can be considered for release on DVD. In the film, the First Doctor – played by Hartnell, but not in costume – is seen collapsing prone in a field, clearly in a bad way. There is then a cut to his successor, played by Patrick Troughton, getting up in the same location, his costume a far tattier and dirtier version of the famous 'cosmic hobo' that we would come to know and love in *The Power of the Daleks* a few months later [*see this issue's Fact of Fiction on page 50 – Ed*]. The new Doctor then gets up and moves over to erratically start going through the contents of a parked ambulance, with other shots showing him being confronted by Robert Beatty's character.

"All these items are clearly rough-cuts which would have been assembled to form the transition from First to Second Doctor at a later date. Presumably the purpose of the exercise was to try out a primitive regeneration effect, while also assessing the 'look' of the new hobo-like Doctor on screen in terms of appearance and performance, as he remonstrated with Beatty's authority figure."

A copy of the film has been sent to the BBC, and it may be included on a future *Doctor Who* DVD release. Hope remains that the magnetic soundtrack to accompany the pictures may one day also be discovered – enabling us to hear the first, unbroadcast, words of one of the greatest Doctors of them all.

Kamelion extras revealed!

TWO FIFTH DOCTOR STORIES, 1983's *The King's Demons* and 1984's *Planet of Fire*, are scheduled for release together as the *Kamelion* box set in June. 2|entertain has confirmed the extras for each story.

The King's Demons features an audio commentary with actors Peter Davison and Isla Blair (Isabella), and script editor Eric Saward; a second commentary, for Part One only, features director Tony Virgo; *Kamelion – Metal Man* looks at the short history of the Doctor's robotic companion, with contributions from Peter Davison, Nicola Bryant, Eric Saward and Kamelion's co-creator, Chris Padmore; and *Magna Carta* explores the Great Charter itself.

Planet of Fire and its extras will be presented over two discs. Disc One features the four-part story as originally broadcast, with a commentary provided by stars Peter Davision, Nicola Bryant and Mark Strickson and director Fiona Cumming; *The Flames of Sarn* looks at the making of the serial with recollections from Davison, Bryant, Strickson, Cumming, designer Malcolm Thornton and film cameraman John Walker; *Return to the Planet of Fire* follows Fiona Cumming and Malcolm Thornton back to Lanzarote and revisits locations used during filming; *Designs on Sarn* sees Thornton talks about his inspirations for the production design; plus deleted and extended scenes and continuity announcements.

It's Kamelion!

A special edition of *Planet of Fire*, along the lines as the previously released *Enlightenment*, will be on Disc Two. The story has been recut by director Fiona Cumming and is presented in 16:9 format with previously unseen material, new visual effects and a Dolby Digital 5.1 or optional stereo soundtrack. The disc also includes *Calling the Shots*, looking at the story's production; and *Remembering Anthony Ainley*, a retrospective of the life of the actor who played the Master in the 1980s. The documentary includes rare interview footage of Ainley at a convention.

Both stories include a photo gallery, coming soon trailer, programme subtitles, PDF files of *Radio Times* listings, and subtitle production notes. The set is released on 14 June, RRP £29.99.

Who's on BBC7

This month on digital channel BBC Radio 7, Nicholas Briggs – the new voice of sci-fi strand *7th Dimension* – will introduce the Fourth Doctor, Tom Baker, reading novelisations of three of his TV adventures: *Doctor Who and the Creature from the Pit*, *Doctor Who and the Brain of Morbius* and *Doctor Who and the Giant Robot*. All three titles are also available to buy from BBC Audio.

Who's on SeeSaw

The new internet streaming television service SeeSaw is now offering selected *Doctor Who* stories for free online viewing. The stories available so far herald from the series' original 1963-89 run and include *The Space Museum* (1965), *The Tomb of the Cybermen* (1967), *Planet of the Spiders* (1974), *The Talons of Weng-Chiang* (1977), *The Caves of Androzani* (1984) and *The Mark of the Rani* (1985). SeeSaw can be found at *www.seesaw.com*

BBC Archive Collections Online

To coincide with the launch of the new series, the BBC Archive website is publishing new collections of *Doctor Who* material from the BBC's vaults. The collections will include a documentary about Winston Churchill to tie in with *Victory of the Daleks*, in which the wartime PM is played by Ian McNeice (who is interviewed on page 66), and a documentary on Vincent Van Gogh, to tie in with the artist's appearance in Episode 10, in which he is played by Tony Curran.

They join the Archive's previous online collections, which incude *The Genesis of Doctor Who*, and will be available to view for free at *bbc.co.uk/archive* as the episodes are broadcast on TV.

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Billie Piper is *A Passionate Woman.*

Doctor/Rose Reunion?

David Tennant and **Billie Piper** (who was a *Chris Moyles' Quiz Night* guest on 12 March) will appear together in thriller movie *Love on the Murder Mile* directed by Billie's husband Laurence Fox. David, whose *Glorious 39* has just been issued on DVD, is also attached to psychological thriller *Retreat*, as a man linked to a lethal virus. He recently filmed four-part drama *Single Father* for BBC One, playing a widowed photographer struggling to raise four children in Glasgow. On 7 March he was George Milton in Radio 4's *Of Mice and Men*, and he narrated BBC Two's *Karate Kids* about extraordinary children on 13 March, four-part BBC Three *Sport Relief* documentary *Eddie Izzard: Marathon Man* from 6-19 March, and BBC One documentary *Diet or My Husband Dies* on 15 March. Meanwhile Billie plays the young Betty in BBC One's *A Passionate Woman* in April.

Show-offs

Matt Smith, **Karen Gillan**, **Steven Moffat**, **Mark Gatiss** and *Torchwood* representatives were in Brighton promoting *Doctor Who*, *Torchwood* and *Sherlock* at *BBC Showcase*, the corporation's annual marketing event from 21 to 23 February. Ahead of *Doctor Who*'s Season 31, media promotion intensified, with Smith giving an interview to *The Guardian* on 6 March and to April's edition of *Esquire* magazine. Gillan, who was recently voted *Scotland on Sunday*'s nineteenth most eligible woman, appeared in *InStyle* magazine as the subject of a glamorous photo shoot and interview.

Perks of the Job

Bernard Cribbins revisited Keighley in February to be interviewed recalling his role as Albert Perks at the Oakworth Station location for the 40th anniversary restored re-release of *The Railway Children*, which will be in cinemas during April and available on DVD in May. Cribbins has also provided the voice for East Coast Main Line's *Miniature Prices* TV campaign. Sadly, the Facebook campaign to return his 1962 hit *Right Said Fred* to the chart, was unsuccessful. **Catherine Tate** provided the entertainment at a London dinner for the leukaemia charity Leuka on 8 March, where 20 leading chefs raised £400,000.

Barrowman on Tour

John Barrowman tours in October and early November with concerts in Oxford, Southend, London, Brighton, Cambridge, Swindon, Ipswich, Hull, Liverpool, Sheffield, Cardiff, Bristol, Nottingham, Birmingham, Plymouth, Bournemouth, Portsmouth, Manchester, Glasgow, Llandudno,Blackpool, Newcastle and Edinburgh. He arrived in LA in March to play Patrick Logan in *Desperate Housewives*, his episode count upped to six with his first US airing on 21 March. Reports suggest he may soon play a teacher in *Glee*.

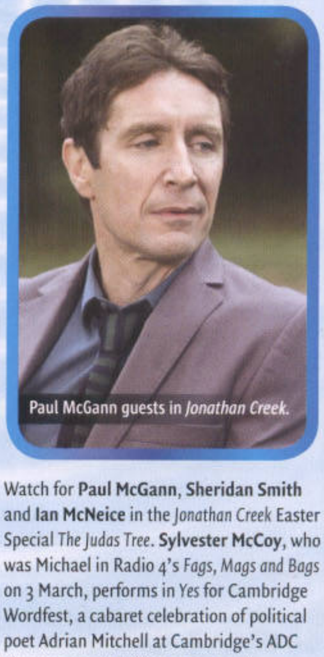
Desperate Superheroes

Toby Whithouse and **Matthew Bouch** are to launch independent production company Scoundrel and aim to develop six projects at a time. Currently in development is *Orphans* for BBC Scotland (about a group of desperate superheroes) and a BBC Two drama set in 1960s Ladbroke Grove.

Booked Up

Hirst Books has a range of new tomes arriving soon. **Colin Baker** follows *Look Who's Talking* with a short story collection in April and another compilation of *Bucks Free Press* columns in October titled *Whether You Like It or Not!*. **Matthew Waterhouse**'s recollections, *Doctor Who: Time Regained*, arrives in July plus two novels: *Fates, Flowers* in May and *Vanitas* in June. **Gary Russell** recalls being Dick in *The Famous Five* in December's *Spies, Smugglers and Spook Trains*. Meanwhile, publishers Fantom Films launch **Deborah Watling**'s *Daddy's Girl* in May.

Neice to see Who


Paul McGann guests in *Jonathan Creek.*

Watch for **Paul McGann**, **Sheridan Smith** and **Ian McNeice** in the *Jonathan Creek* Easter Special *The Judas Tree*. **Sylvester McCoy**, who was Michael in Radio 4's *Fags, Mags and Bags* on 3 March, performs in *Yes* for Cambridge Wordfest, a cabaret celebration of political poet Adrian Mitchell at Cambridge's ADC Theatre on 10 April (01223 359547).

And the Winner is...

David Tennant was *Hello!* magazine's Best Dressed Man of 2009 and *Pink Paper*'s Best Actor. **John Barrowman** won Best Takeover in a Role at the *WhatsonStage Awards* on 14 February for *La Cage Aux Folles*. *Blink*'s **Carey Mulligan**, who plays Winnie Gekko in *Wall Street: Money Never Sleeps* (out 23 April), won the Best Leading Actress BAFTA on 21 February, but unfortunately failed to get an Oscar in this year's Academy Awards.

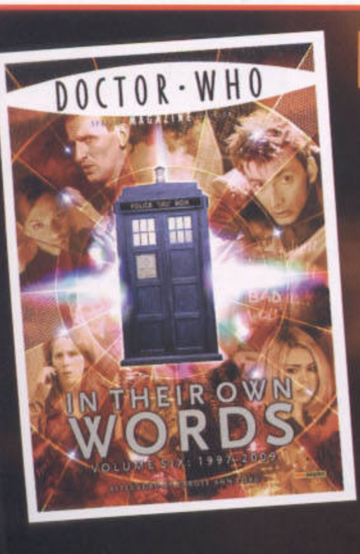
Carey Mulligan at the Oscars ©Rex

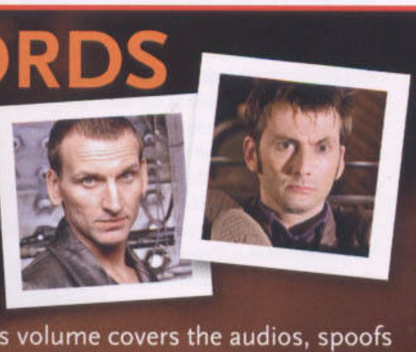
Quickies

BBC One afternoon dramas *Doctors* and *Missing* featured **Louise Jameson** as Joanne Chippington (2 March) and **Adjoa Andoh** as DCI Ford (15 to 26 March) respectively. Ood Elder **Brian Cox** starred opposite **Anna Maxwell Martin** in BBC Four's *On Expenses* and was the subject of *Mark Lawson Talks to...* (23 February). Radio 3's *Private Passions* (7 March) featured **Mark Gatiss.** Valeyard **Michael Jayston** and *Sarah Jane*'s **Anjli Mohindra** were in *Holby City* (9 March). Fire up your Quattro for the third and final series of **Matthew Graham**'s *Ashes to Ashes* on BBC One, executive produced by **Piers Wenger**.

Obituary

Visual effects designer **Ian Scoones**, notable for his contribution to *The Ambassadors of Death, The Curse of Peladon, Pyramids of Mars, The Masque of Mandragora, The Invisible Enemy* and *City of Death*, died on 20 January aged 69.





IN THEIR OWN WORDS
VOLUME SIX: 1997-2009

"The Doctor has got two hearts – so does that mean he cares twice as much?" ***Christopher Eccleston***

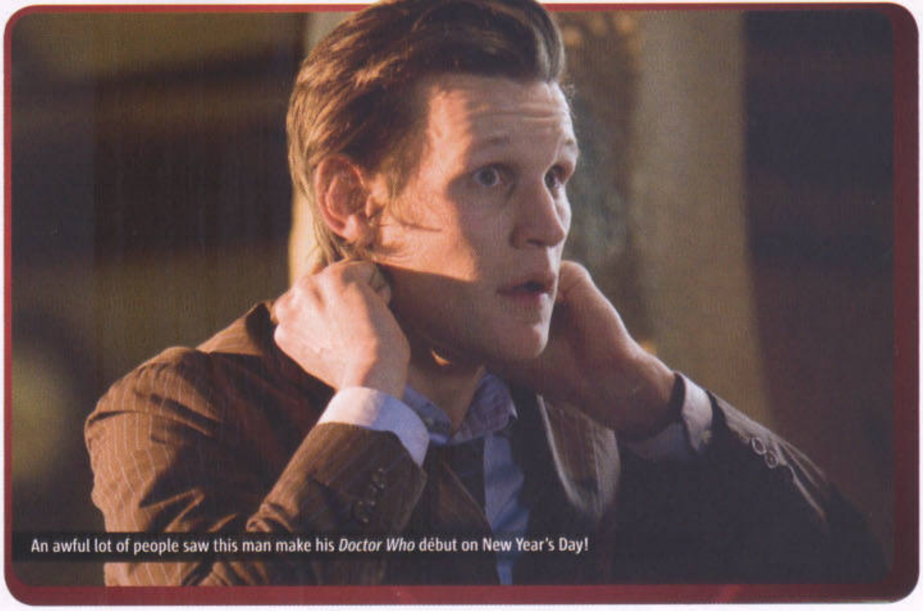
Discover the fascinating story of how *Doctor Who* came back from oblivion to become the biggest thing on British television! Starting with the aftermath of the 1996 TV Movie, this volume covers the audios, spoofs and webcasts of the wilderness years, through to the television eras of the Ninth and Tenth Doctors!

Featuring contributions from **David Tennant**, **Christopher Eccleston**, **Billie Piper**, **John Barrowman**, **Freema Agyeman**, **Catherine Tate**, **Kylie Minogue**, **Elisabeth Sladen**, **Michelle Ryan**, **Lindsay Duncan**, **Bernard Cribbins**, **Russell T Davies**, **Steven Moffat**, **Matt Smith** and **Karen Gillan** and many more, hundreds of rare photos, plus an Afterword by one of *Doctor Who*'s original stars, **Carole Ann Ford**.

Available now from WHSmith and all good newsagents, priced £6.99 Panini magazines

Tom Spilsbury looks at how *Doctor Who* got on as it faced *Coronation Street* for the first time in 20 years...

12 million see Tennant regenerate into Smith!



An awful lot of people saw this man make his *Doctor Who* début on New Year's Day!

THE END OF TIME **MIGHT SEEM LIKE** rather a long time ago now, especially with the new Matt Smith series about to hit our screens imminently – but with BARB's ratings system being given a bit of an overhaul at the start of 2010, ratings for the New Year were significantly delayed, so we're only now able to report the official figures.

Sandwiched between two key episodes of BBC One's *EastEnders*, *The End of Time* Part Two had a prime slot in the New Year's Day schedule, even though its positioning at 6.40pm meant that it clashed with both of ITV1's two popular soap operas – *Emmerdale* and *Coronation Street*. The former, of course, has been screened against *Doctor Who* several times in recent years; each of the last four Christmas Days, in fact. The Yorkshire-based soap has always come off second best to the Doctor on those occasions, but the last time *Doctor Who* went up against *Corrie*, things were rather different...

Launched in 1960, *Coronation Street* has been one of ITV's top-rated programmes for the last half a century. Even today, more often than not, it tops the weekly TV ratings charts. Between 1987 and 1989, the *Street* was enjoying one of its most successful periods, with ratings often soaring past 16 million. *Doctor Who*, it's fair to say, was not at the height of its popularity, and all 42 of the Seventh Doctor's episodes were broadcast directly against this juggernaut of a soap. It might be painful to remember, but let's give you some idea of the beatings it was dishing out to poor old Sylvester McCoy's episodes...

Top 20 Programmes (28 Dec 09 – 3 Jan 10)

Pos	TV Series (Channel, day)	Rating
1	**EastEnders** (BBC One, Fri)	12.09m
2	**Doctor Who** (BBC One, Fri)	11.79m
3	**Coronation Street** (ITV1, Fri)	11.08m
4	**EastEnders** (BBC One, Mon)	10.46m
5	**Gavin and Stacey** (BBC One, Fri)	10.25m
6	**EastEnders** (BBC One, Fri)	10.10m
7	**Coronation Street** (ITV1, Mon)	9.90m
8	**Coronation Street** (ITV1, Mon)	9.82m
9	**EastEnders** (BBC One, Tue)	9.77m
10	**Coronation Street** (ITV1, Fri)	9.56m
11	**EastEnders** (BBC One, Thu)	8.67m
12	**Total Wipeout Special** (BBC One, Sat)	7.84m
13	**Emmerdale** (ITV1, Fri)	7.75m
14	**New Year Live** (BBC One, Thu)	7.65m
15	**Casualty** (BBC One, Sat)	7.59m
16	**Coronation Street** (ITV1, Thu)	7.56m
17	**BBC News** (BBC One, Mon)	7.20m
18	**The Day of the Triffids** (BBC One, Mon)	6.98m
19	**BBC News** (BBC One, Thu)	6.94m
20	**BBC News** (BBC One, Tue)	6.73m

Audience figures for *The End of Time* Part One

BBC One screening (25 Dec)	11.57m
BBC HD screening (25 Dec)	0.47m
BBC Three screening (27 Dec)	1.18m
BBC One repeat screening (1 Jan)	2.24m
iPlayer views (available for 15 days)	0.81m
Total audience	**16.27m**

Audience figures for *The End of Time* Part Two

BBC One screening (1 Jan)	11.79m
BBC HD screening (1 Jan)	0.48m
BBC One repeat screening (3 Jan)	1.91m
BBC Three screening (3 Jan)	TBC (Yes, really!)
iPlayer views (available for 10 days)	0.77m
Total audience	**Approx 15.6m (TBC)**

In November 1987, *Corrie* peaked at 16.7 million viewers, while the best rating *Doctor Who* could manage was *Dragonfire* Part One's 5.5 million (which earned it 80th place on the weekly chart). A year later, in December 1988, *Coronation Street*'s top-rated episode commanded 17.0 million viewers. Meanwhile, *Doctor Who* offered Part Two of *The Greatest Show in the Galaxy*, which attracted 5.3 million (and 99th place on the chart). The final series of *Doctor Who* before its 2005 return was shown in the autumn of 1989. The first episode of *Battlefield* remains the lowest-rated edition of *Doctor Who* ever, with 3.1 million viewers (102nd place on the chart), while *Coronation Street* was seen by 18.3 million. *Doctor Who*'s ratings had picked up slightly to 5.0 million (and 91st place) by the time the Doctor left the airwaves at the end of *Survival* Part Three in December 1989 – but by now *Coronation Street* was still further ahead, with a collosal 21.4 million.

So, with that out of the way, let's fast forward 20 years – back to New Year's Day 2010, and *The End of Time* Part Two. David Tennant's 75-minute swansong attracted a massive **11.79 million** viewers on BBC One (with a further 0.48 million watching on BBC HD), building on the 10.10 million watching the preceding *EastEnders*. After *Doctor Who*, the second *EastEnders* grew BBC One's audience still further to 12.09 million. ITV1, meanwhile, screened its usual Friday soap line-up of *Emmerdale* at 7pm, with two episodes of *Coronation Street* at 7.30pm and 8.30pm.

The *Emmerdale* episode attracted 7.75 million – clearly respectable, but well short of *Doctor Who*'s audience. However, the first of the two *Coronation Street* episodes was noticeably hit by the *Doctor Who* regeneration. Despite being seen by 9.90 million viewers, *Corrie* was two million behind *Doctor Who*'s rating, giving the Doctor his first ever victory over the *Street* in a head-to-head battle. *Doctor Who* seemed to have stolen some of *Coronation Street*'s usually loyal fans, as the later edition of the soap – broadcast after *Doctor Who* and *EastEnders* had finished – jumped up significantly to 11.08 million.

While it might be very unusual – these days – for almost 10 million people to be watching ITV1 while *Doctor Who* is on the other side, we should toast the Doctor's massive success here. After all, it's far more satisfying to have beaten the mighty *Coronation Street* in a straight fight, rather than *You've Been Framed* or the umpteenth repeat of *Star Wars*. And with the David Tennant era now officially over, let's take stock of a few more facts and figures...

No less than 25 of David's 47 episodes entered the week's 'Top Ten Programmes' chart, far ahead of all the other Doctors put together. For the record, the only other Doctors who managed this feat are William Hartnell (for whom 8 out of 134 episodes hit the upper reaches), Jon Pertwee (1 out of 128 episodes), Tom Baker (1 out of 172 episodes) and Christopher Eccleston (1 out of 13).

The End of Time Part Two achieved *Doctor Who*'s third highest rating since the show's 2005 revival – only *Voyage of the Damned* (13.31 million) and *The Next Doctor* (13.10 million) can boast even higher figures. The episode is also the second-highest-rated BBC One show of 2010 so far – behind only *EastEnders*, which had a staggering 16.41 million for its 25th anniversary live edition on Friday 19 February (which, in itself, was the highest rating for any programme broadcast on BBC One since 2004).

That said, total ratings for *The End of Time* come very close to that *EastEnders* figure, once we've added in BBC HD, repeat screenings, and iPlayer views. However you cut it, the ratings for Noughties *Doctor Who* have been nothing short of phenomenal.

Now, as we enter a new decade, we find ourselves wondering, will the *Doctor Who* success story continue? We'll let you know next issue...

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming Doctor Who DVDs, CDs, books and magazines available soon...

APRIL

THURSDAY 8

Talking Book CD *The Three Doctors* by Terrance Dicks [First, Second and Third Doctors, Jo, the Brigadier and Benton. Read by Katy Manning] BBC Audio £12.99

THURSDAY 15

DWM Special Edition 25: The Doctor Who Companion – The Specials Panini £5.99

MONDAY 26

Novel *Apollo 23* by Justin Richards [Eleventh Doctor and Amy] BBC Books £5.99

Novel *Night of the Humans* by David Llewellyn [Eleventh Doctor and Amy] BBC Books £5.99

Novel *The Forgotten Army* by Brian Minchin [Eleventh Doctor and Amy] BBC Books £5.99

THURSDAY 29

DWM 421 Panini £4.20

FRIDAY 30

Audio Drama CD *City of Spires* by Simon Bovey [Sixth Doctor and Jamie] Big Finish £14.99

Audio Drama CD *The Lost Stories: Point of Entry* by Barbara Clegg and Marc Platt [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Shadow of the Past* by Simon Guerrier [Third Doctor and Liz] Big Finish £8.99

MAY

MONDAY 3

DVD *The Creature from the Pit* by David Fisher [Fourth Doctor, Romana and K9] 2|entertain £19.99

THURSDAY 6

Talking Book CD *Mission to the Unknown* by John Peel [First Doctor, Steven, Katarina and Sara. Read by Peter Purves and Jean Marsh] BBC Audio £12.99

THURSDAY 27

DWM 422 Panini £4.20

MONDAY 31

DOCTOR WHO
THE LOST STORIES
THE SONG OF MEGAPTERA
FOUND AT LAST...

Audio Drama CD *The Lost Stories: The Song of Megaptera* by Pat Mills [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *The Wreck of the Titan* by Barnaby Edwards [Sixth Doctor and Jamie] Big Finish £14.99

AUDIO ADVENTURE BIG FINISH

RELEASED 30 April 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Jamie McCrimmon (Frazer Hines)
ALSO STARRING Georgia Moffett
WRITTEN BY Simon Bovey

WHAT'S IT ABOUT?

The Doctor unexpectedly finds himself in the highlands of Scotland, where the highland warriors no longer fight for the Jacobite cause and the English officers answer only to the mysterious Overlord. What has happened to Scotland and why are its moors littered with advanced, oil-pumping technology? Reunited with Jamie McCrimmon, the Doctor must venture into the sinister City of Spires to find the answers...

HOW DO I BUY IT? See page 19.

DOCTOR WHO
CITY OF SPIRES
THE AUDIO ADVENTURES OF DOCTOR WHO

City of Spires

HE'S BACK! OVER 40 YEARS since he parted ways with the Second Doctor (in the 1969 adventure *The War Games*) with his memories of his time in the TARDIS wiped, Jamie McCrimmon is reuniting with the Doctor in his Sixth incarnation in the first of a new trilogy of audio plays.

"*City of Spires* brings us back to the highlands," explains Jamie actor Frazer Hines, who played the character both in the 1960s and now. "That's great, that was Jamie's kind of era, much more so than a space-station or an alien planet."

And what's happened in Jamie's life since we saw him last? "We find him in his element, fighting redcoats rather than Cybermen!

"Without giving too much away, he meets Colin [Baker]'s Doctor, and he's now a rough, tough highlander called Black Donald – but the Doctor knows who he really is. They grudgingly bond together, and towards the end of this first story, he accepts the Doctor as someone who can be trusted."

How different is this new, more grown-up Jamie from the original? "Although they say he's older, he could be any age," Frazer considers. "I'm sort of playing him as a slightly older version of the Jamie we know and love – there's nothing in the script that suggests how much time has passed. And as soon as I read Jamie's lines, I automatically switched back to 40 years ago, when I really was roaming round in the TARDIS!"

Of course, *City of Spires* isn't the first time Frazer has reprised his famous role. As well as returning to the TV series twice (for *The Five Doctors* in 1983, and *The Two Doctors* in 1985), he's narrated several *Companion Chronicles* plays as Jamie over the last few years – but this is his first full-cast play as Jamie, and it's an experience he's enjoyed.

"It's great to do the sort of badinage," he says, "rather than talking as a book. It's wonderful!"

Barnaby Edwards, who's written the next adventure in the series (*The Wreck of the Titan*, out next month), believes that Jamie's relationship with the Sixth Doctor is a particular highlight of the trilogy. "It's a new take on the Doctor/companion relationship," he reveals. "We haven't altered the Doctor's character – he's still the audio version of the Sixth Doctor that we've been developing over the years – so it's not as if Jamie is interacting with a Patrick Troughton-type Doctor. And what's nice is that the actors are similar ages, so it feels like there's less of that older man, younger man thing – even though the Doctor's 900-and-whatever years old!" **DAN BERRY**

BUY IT BECAUSE: Jamie McCrimmon is back with the Doctor once more! And they're both changed men...

Point of Entry

OF THE EIGHT ADVENTURES which make up the first season of *The Lost Stories*, this month's release – *Point of Entry* – is the only one which never actually existed as a script when it was originally developed for television in the 1980s.

But you needn't worry. This script is amazing. The Doctor says so. "I haven't come across a bad Big Finish script yet," actor Colin Baker enthuses, "whereas there were some on television which were – let's not say bad – but *less good* than others. In terms of Big Finish, I would deny that it's ever happened."

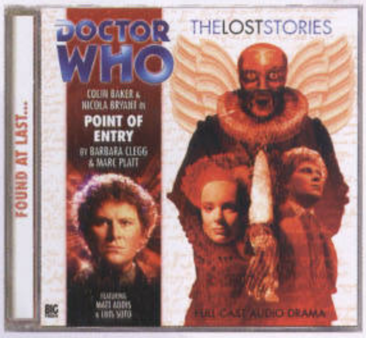
And what might *Point of Entry* have to offer to someone who doesn't normally listen to Big Finish's audio plays? "*Are* there people who don't listen to Big Finish's audios?" Colin retorts. "Well, they're missing something extraordinary, because they're *all* good!"

"This one is an incredibly dark story, actually," chips in *Lost Stories* producer David Richardson. "It's basically about the Elizabethan playwright Kit Marlowe, who is tempted to the dark side by a very sinister, shadowy figure.

"Barbara Clegg wrote a detailed synopsis, which she'd sent in to the production office, and it never progressed beyond that synopsis," he continues. "The idea of us doing this story was suggested to me by Keith Barnfather, who'd been working with Barbara on a documentary. She'd actually written four storylines that were ultimately not developed for the series in the 1980s. I had loved [her 1983 story] *Enlightenment*, so thought it was worth investigating, and having looked through the storylines, *Point of Entry* just shouted out to be made. The setting and the plot were a nice contrast to the other ones we were doing. I loved it, and could really see it working on audio."

The full-cast audio adaptation of *Point of Entry* has been fleshed out by another veteran *Doctor Who* scribe, Marc Platt. "Barbara wasn't available to write it herself," David recalls, "so I had to find someone who was a good match for her style of writing. Marc seemed perfect. Like Barbara, he creates the most vivid and surreal worlds, and larger-than-life characters. He has an incredible imagination!"

To ensure that the story remains as close as possible to how it would have been made at the time, Barbara has been involved during the entire process, and wholeheartedly approves of Marc's work. "They've really collaborated," smiles David. "And when Barbara saw the finished version of the script, she only had one note! She loved it, really, so it was a very easy process." **DAN BERRY**



BUY IT BECAUSE: Not scripted until now, this is one of the biggest surprises in the *Lost Stories* season – and all the cast absolutely loved it.

AUDIO ADVENTURE BIG FINISH

RELEASED 30 April 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Peri (Nicola Bryant)
ALSO STARRING Matt Addis
WRITTEN BY Barbara Clegg and Marc Platt

WHAT'S IT ABOUT?

Playwright Kit Marlowe is attempting to write *Doctor Faustus* when darkness descends on his life, in the cadaverous form of a Spaniard called Velez. The monstrosity is in search of a stone blade that was brought from South America. And after a near-disastrous collision with an asteroid in space, the TARDIS makes an emergency landing in Elizabethan England. These two events are connected. The Omnim are ready. And the point of entry approaches...

HOW DO I BUY IT? See page 19.

Shadow of the **Past**

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
SHADOW OF THE PAST
THE COMPANION CHRONICLES

THE LATEST ADVENTURE IN *The Companion Chronicles* features the return of the Third Doctor's first assistant – Liz Shaw, played by Caroline John. "It's written by Simon Guerrier, who really does the most lovely scripts for *The Companion Chronicles*," enthuses producer David Richardson. "My brief to Simon was to write a story with two contrasting time periods. It starts in the present day, where Liz is investigating a room, while the rest of the story follows in flashback."

"David wanted Liz to return to a laboratory where something had happened back in her UNIT days," Simon elaborates. "The 'something' was the story I had to provide. Sadly, I thought a lot about when the story is set. UNIT dating is a tricky beast – did the Doctor work for them in the 1970s or 80s? My story is set between [1970's Series Seven stories] *Doctor Who and the Silurians* and *The Ambassadors of Death*."

David describes the play as "a very traditional UNIT story, with a temporal twist." Would Simon agree?

"I hope it fits seamlessly in between those two TV stories," he considers. "But Season Seven doesn't feature the UNIT we would come to know. The Doctor has a brittle relationship with the Brigadier and is after any chance to escape his exile from Earth."

When the Doctor's not trying to escape, he's working with Liz, who's only appeared in one previous *Companion Chronicle*. What's she like to write for?

"Tough, because she's so smart," Simon ponders. "We learn in her first TV story that she's got degrees in physics and medicine. Marek Kukula helped me get the science right. He's the Public Astronomer at the Royal Observatory in Greenwich, and appears on TV being clever. I asked him lots of questions, then copied his answers into my script. This makes him my scientific adviser!"

"*Shadow of the Past* is a big, old-fashioned, Earth invasion story," smiles David. "The invaders, fans of our *Bernice Summerfield* stories will recognise – they're called the Mim, and they're fungal sponge-like alien creatures that infect human hosts."

"You don't need any prior knowledge about the Mim," Simon – who created the monsters for a 2005 short story – reassures us. "I based them on some top facts about real, living sponges from an episode of quiz show *QI*. You can liquidise and sieve sponges and they'll put themselves back together – so a sponge-like monster would be really hard to kill. There's more about sponges in Richard Dawkins' brilliant *The Ancestor's Tale*. I, er, may have copied some of that into my script too..." **DAN BERRY**

BUY IT BECAUSE: It's a long-overdue return to audio for Dr Elizabeth Shaw.

AUDIO ADVENTURE BIG FINISH

RELEASED 30 April 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Third Doctor and Liz Shaw
STARRING Caroline John and Lex Shrapnel
WRITTEN BY Simon Guerrier

WHAT'S IT ABOUT?

When a spaceship crashes in the Pennines, UNIT investigates. For UNIT's Liz Shaw, the priority is to ensure that the thing is safe. But the Doctor is more concerned about the alien pilot... and the chance that this ship offers him to escape his exile on Earth. Can he resist the temptation, or will the Doctor turn on his friends?

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email *sales@bigfinish.com* or visit *www.bigfinish.com*

The **Three Doctors**

BBC AUDIO'S RANGE OF talking books, adapted from Target Books' novelisations, have developed in scope over the last few years, with deployment of original sound design and music offering whole new interpretations of a classic TV stories. This adaptation of Terrance Dicks' 1975 novel is no exception. "I love film and TV music from the 1960s and 70s, so that is a big inspiration on my approach," admits sound designer and composer Simon Power. "These releases present a new perspective on old stories."

"It's half and half," agrees producer Kate Thomas. "It's important to give these classic *Doctor Who* novels a new life of their own through the narrator's performance, whilst always acknowledging its TV incarnation, so although we research the original characters and settings, I always steer the reader to an approximation rather than an impersonation. When it comes to the Doctor, for instance, it is distracting when you hear an actor working terribly hard to be an exact replica of him. The energy and feel of the whole book can be overshadowed if you aren't careful."

Reading *The Three Doctors* for this release is Katy Manning, who played Jo Grant in the original 1972 serial. "I'm sure Katy wouldn't mind me telling you that our original intention was for [former *Doctor Who* producer] Barry Letts to read this book," reveals commissioning editor Michael Stevens. "Sadly, Barry died last year and so his reading was not to be, but Katy injects verve and vigour into the story from the outset. Her characterisations of the Doctor and Jo are pitch perfect, and she gives the supporting cast a range of fine regional English accents! And her Omega is remarkable. Simon has also added a lovely musical score and other effects to enhance moments of the narrative here and there."

BBC Audio
DOCTOR WHO
THE THREE DOCTORS
TERRANCE DICKS

"There were lots of locations in this one," Power elaborates, "so, plenty of different moods to convey with the music and sound design. I wanted Omega's castle to appear huge, so I added plenty of reverb to the voices and lowered the pitch of Omega's voice so that it boomed off the walls! As for the Doctor's duel with Omega's alter ego, I tried to imagine what it would be like if Ray Harryhausen had been on the visual effects team all those years ago. How he would have made the creature and the Doctor stalk around each other in that coliseum...!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's an opportunity to hear Katy Manning impersonate no less than three Doctors!

AUDIOBOOK BBC AUDIO

RELEASED 8 April 2010
PRICE £8.95 (download), £12.99 (CD)
FEATURING The First, Second and Third Doctors, Jo Grant, the Brigadier and Benton
READ BY Katy Manning
WRITTEN BY Terrance Dicks

WHAT'S IT ABOUT?

UNIT HQ is under attack – and so are the Time Lords. They decide to break their own Laws of Time by sending the Doctor his two previous incarnations, so he can literally help himself. But, transported through a black hole to a universe of anti-matter, will even three Doctors be enough to stop the might of the legendary Omega...?

HOW DO I BUY IT? Buy it direct from *www.bbcshop.com* or in high street stores.

Audio Drama CD *The Companion Chronicles: The Time Vampire* by Nigel Fairs [Fourth Doctor, Leela and K9] Big Finish £8.99

DOCTOR WHO
THE TIME VAMPIRE

Audio Drama CD *The Companion Chronicles: Night's Black Agents* by Marty Ross [Second Doctor and Jamie] Big Finish £8.99

JUNE

THURSDAY 3

Talking Book CD *The Mutation of Time* by John Peel [First Doctor, Steven and Sara. Read by Peter Purves and Jean Marsh] BBC Audio £12.99

MONDAY 7

DVD/Blu-ray *The Eleventh Hour, The Beast Below, Victory of the Daleks* by Steven Moffat and Mark Gatiss [Eleventh Doctor and Amy] 2|entertain £15.99/£19.99

MONDAY 14

DVD *Kamelion* – box set containing *The King's Demons* by Terence Dudley [Fifth Doctor, Tegan, Turlough, Kamelion] and *Planet of Fire* by Peter Grimwade [Fifth Doctor, Turlough, Peri, Kamelion] 2|entertain £29.99

THURSDAY 24

DWM 423 Panini £4.20

WEDNESDAY 30

Audio Drama CD *Legend of the Cybermen* [Sixth Doctor, Jamie and Zoe] Big Finish £14.99

Audio Drama CD *The Lost Stories: The Macros* by Ingrid Pitt and Tony Rudlin [Sixth Doctor and Peri] Big Finish £14.99

DOCTOR WHO
SOLITAIRE

Audio Drama CD *The Companion Chronicles: Solitaire* by John Dorney [Eighth Doctor and Charley] Big Finish £8.99

JULY

THURSDAY 22

DWM 424 Panini £4.20

SATURDAY 31

Audio Drama CD *Cobwebs* by Jonathan Morris [Fifth Doctor, Tegan and Turlough] Big Finish £14.99

All release dates are subject to change, and all prices are RRP.

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

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FREE!
WIN!
DOCTOR WHO
NEW DOCTOR! NEW DANGER!

A scary Mummy with a real person inside. We think.

Letter of the Month...

My four-year-old son was playing with the *Doctor Who* action figures and was explaining to me how mummies are dead bodies. And I explained that in *Doctor Who* the mummies are robots [*as seen in 1975's* Pyramids of Mars *– Ed*]. And he said, "like Cybermen?", so I tried to explain to him that Cybermen actually have people inside. "I know that in *real life* Cybermen have people inside," he countered, "but in *Doctor Who* they are robots." So I explained that the Cybermen are meant to have people inside with robot parts to make them strong. My son thought about this for a little while, then turned round and said, "so in real life mummies have dead people in, but in *Doctor Who* they are robots? And in *Doctor Who* Cybermen *look* like robots, but have dead people in, but both of them have people in who are actors in real life? And monsters aren't *really* real, are they Daddy?" From a four-year-old! I'm having trouble getting my head around it!

ARON CHALLINGER EMAIL

Us too! Your letter wins you a copy of the new Tenth Doctor audio adventure *Dead Air*, out now from BBC Audio priced £8.99.

Hello! Everyone's getting jolly excited as the première of the new series approaches, not least since the airing of that trailer...!

New man, same love...

Four years ago, whilst channel surfing, I stumbled upon a show I'd never heard of. The show was *Doctor Who* and it starred David Tennant. My Doctor. Who, regardless of the brilliant actors that had gone before him, was the only man I could ever imagine loving this much. But tonight that changed. The Doctor and Amy Pond lying in the grass, gazing up at the stars. Magic.

STACEY CAREY GRANAGH

I thought the new trailer was spectacular! A whirling new vortex, a new Doctor, a new companion, and a Smiler, Weeping Angel and Dalek all in one trailer! I also love the new idea of the trailer being in 3-D!

JACK CLARKE WHITBY

We've been told that Steven Moffat's imagining of *Doctor Who* is going to be a Tim Burton-esque 'dark fairytale'. So, the people who created 'that trailer' must have been rubbing their hands with glee when they heard about *Alice in Wonderland*. Tim Burton's 'dark fairytale-esque' take on the classic story is in the cinemas the month before Moffat's *Doctor Who* is due to return to television. Talk about synergy!

JR SOUTHALL FACEBOOK

I absolutely can't wait to see Steven Moffat's take on his own Doctor and companion, and to discover what that creature at the end of the trailer turns out to be...

NATHAN MULLINS FACEBOOK

I think that Moffat's got the right idea. We've got the Daleks, Weeping Angels, vampires and possibly Silurians returning to help ease in the new Doctor in a similar way that they used returning foes in Tom Baker's first series. If that was a Silurian at the end of the trailer, though, where's its third eye gone? Did they wear them out when they decided to start flashing them whenever they spoke in 2084?

DEREK GREEN FACEBOOK

We'll find out soon, Derek! Meanwhile, some readers are getting so excited they're turning to song – how about this for a bit of Gilbert & Sullivan...

I am the very model of a Doctor Who fanatic,
I liked the Sixth Doctor but thought the Fourth was more dramatic,
And when I see a leaflet for a local pantomime on
I always think of Season 17's The Horns of Nimon.
Quotes from random episodes take up my Facebook status;
I protested lots about the Colin Baker 'hiatus'
My favourite story ever is The Caves of Androzani,
And I think that every guest star's either Susan or the Rani.
I'm interested in all paradoxes predestination
And I really was upset by all the Dreamland *animation*
But watching Fear Her *once again would be very traumatic;*
I am the very model of a Doctor Who *fanatic!*
I regularly go to my local sci-fi convention
And I learnt from Doctor Who *the meaning of the word 'dimension',*
The show's not on for half the time but I always remember
To turn on my TV in the next April or September!
People regularly think I must be mental
To believe in a machine dimensionally transcendental;
I thought that the Tenth Doctor could regenerate much faster;
In fact, he should have snuffed it in a battle with the Master.
And it's all down to Sydney Newman, this great show's creator,
And also RTD who brought it back 40 years later;
Although all this behaviour makes me seem very erratic,
I am the very model of a Doctor Who *fanatic!*

OLIVER SAYEED (13) EMAIL

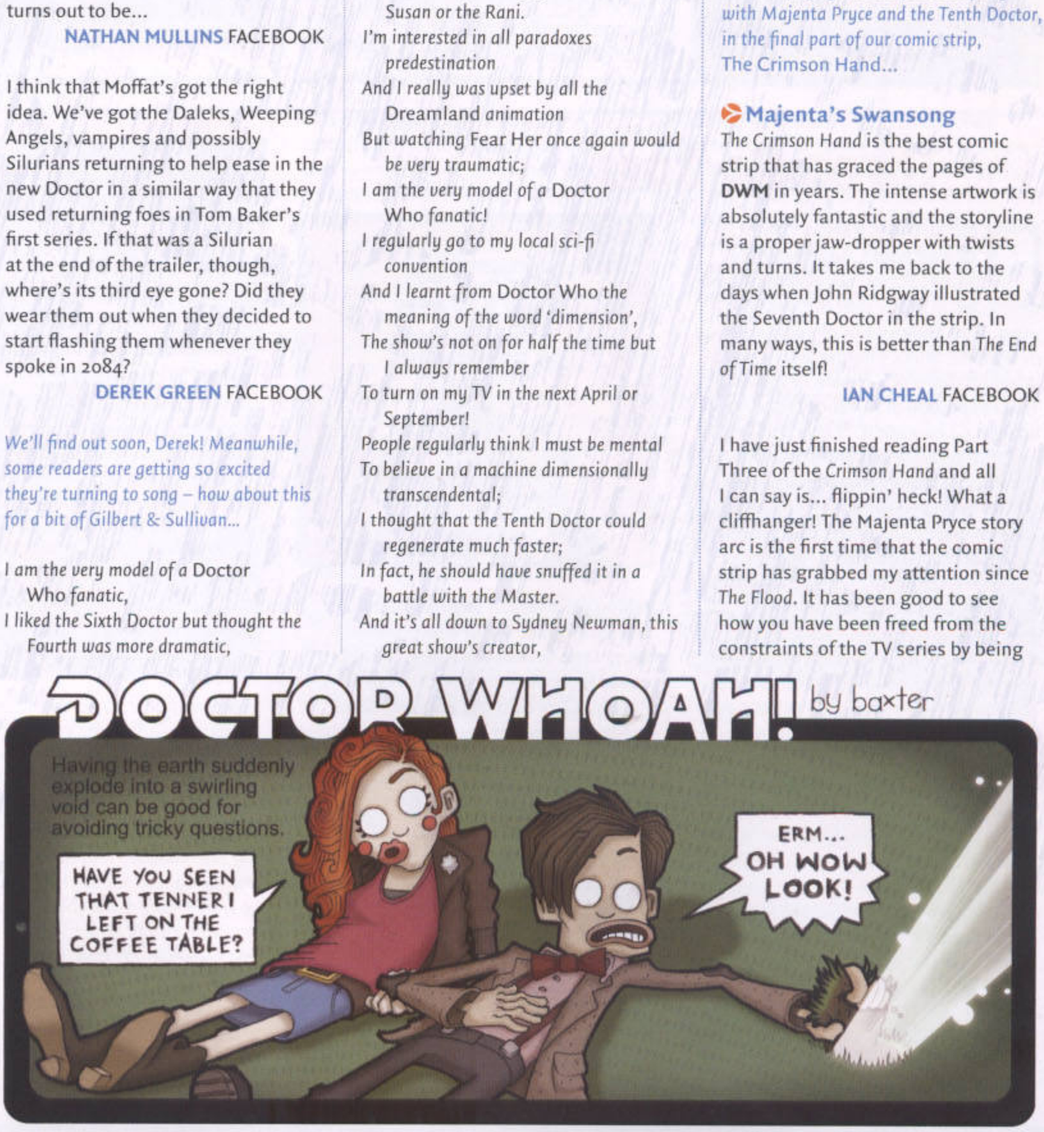
Bravo! As a new era on television is about to start, another comes to a close this issue on page 31, as we part company with Majenta Pryce and the Tenth Doctor, in the final part of our comic strip, The Crimson Hand...

Majenta's Swansong

The Crimson Hand is the best comic strip that has graced the pages of **DWM** in years. The intense artwork is absolutely fantastic and the storyline is a proper jaw-dropper with twists and turns. It takes me back to the days when John Ridgway illustrated the Seventh Doctor in the strip. In many ways, this is better than *The End of Time* itself!

IAN CHEAL FACEBOOK

I have just finished reading Part Three of the *Crimson Hand* and all I can say is... flippin' heck! What a cliffhanger! The Majenta Pryce story arc is the first time that the comic strip has grabbed my attention since *The Flood*. It has been good to see how you have been freed from the constraints of the TV series by being


DOCTOR WHOAH! by baxter
Having the earth suddenly explode into a swirling void can be good for avoiding tricky questions.
HAVE YOU SEEN THAT TENNER I LEFT ON THE COFFEE TABLE?
ERM... OH WOW LOOK!

AND YOU TEXTED US TO SAY...

RICHARD: 'Is it me, or does every progressive instalment of *You Are Not Alone* make Neil Harris sound like the mad man on a bus?' **ANTHONY G:** 'Please, please can we all have a large poster of the image of Amy and the Doctor floating in the time vortex?' **DAVID PERRY:** 'Now that Doctor Who has turned into Alex Rider I hope they will get Anthony Horowitz to write a script.' **ROSE E:** 'Will someone *please* explain the dogs with no noses joke from *The Parting of the Ways*? I still don't get it!' **NEIL:** '*Victory of the Daleks*? It's about time they had one!' **LEWY:** 'Where's the petition to get David T to light the 2012 Olympic flame? Make *Fear Her* come true!'

Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Iduh (UK), 0800 8804893

allowed to include a new companion and this type of storyline which rewards long-time readers of the magazine. The payoff looks like it is going to be fantastic.

DAVE McARTHUR EMAIL

One of the delights of the recent comic strips has been the visual references to the series; the defunct WOTAN War Machine in UNIT's Australian warehouse which also contained an immobilised Yeti and a dead kitling... Majenta's recent flashbacks which revealed a segment of the Key to Time and a Mentor in the Crimson Hand line-up.

Dan McDaid's writing has exhibited sparks of genuine brilliance and I look forward with anticipation to the conclusion of *The Crimson Hand*.

STEPHEN GILLESPIE EMAIL

Majenta Pryce – What a doll!

I don't know if you are aware of it, but there is a thriving community making its own *Doctor Who* figures. In honour of Majenta Pryce's last story I decided to make one, so here she is in her *Crimson Hand* outfit.

STEVE WILLIAMS EMAIL

Very enterprising. Majenta would be proud. Also in the last issue was a free audio download called Freakshow*...*

Freaky!

As somone who first discovered *Doctor Who* during Peter Davison's time as the Doctor in the 1980s, I'd like to say a very big thank you to all involved in *Freakshow*. The story was gripping and Mark Strickson and Toby Longworth recreated the era of the Fifth Doctor effortlessly. Just one thing though – who wrote it?

MARTIN SPENSE EMAIL

Freakshow was written by acclaimed Doctor Who author Mark Morris, whom we (oops) forgot to credit last issue. Talking of 1980s Doctor Who...

Heated Debate!

Further to *Newsnight*'s exposé of anti-Thatcher bias in 1988's *The Happiness Patrol*, may I also suggest the BBC investigate anti-yokel bias in 1970s' *Doctor Who*? Not all West Country peasant-types drop bales of hay while gibbering at strange lights in the sky!

MALCOLM STEWART EMAIL

I think it's worth mentioning that the appearance of Andrew Cartmel and Conservative MP Tim Collins on *Newsnight* was probably the nicest debate in the show's history! The opposing views of two clever, politically-minded men were set aside for a genuine discussion of the political content of *Doctor Who*. I think all politicians (and some *Doctor Who* fans!) could learn a lot from this!

STEFFAN ALUN FACEBOOK

That Newsnight story was certainly a bit odd – but nowhere near as odd as a certain recent DVD extra...

Clayton come home!

The crossover between *The Prisoner* and *Cathy Come Home* in *The Masque of Mandragora* DVD extra *Beneath the Masque* will forever blaze in my memory. Should Clayton Hickman and Gareth Roberts ever be commissioned to create another DVD extra (and they really should be), here's hoping the famous scene of Turlough and Peri swimming in Lanzarote from *Planet of Fire* will be to their artistic tastes!

NICK PEAT FACEBOOK

Gareth Roberts unmasqued!

Don't even think about it! Quick, think of some other DVD-related stuff...

Specials Revisited

I watched *The Trial of a Time Lord* box set recently, and spotted a number of things that reminded me of a far more recent adventure. Let's see: Gallifrey attacks Earth (*aka* Ravalox); a popular companion looks set to die, but ends up happily married; experiments on transferring minds/consciousness into other bodies are going on; the Master turns up unexpectedly; the Doctor is apparently sentenced to death, unexpectedly survives, but is so traumatised that he regenerates shortly afterwards... Sound familiar?

ALEX MCWHIRTER SWITZERLAND

Hearing test required...

After watching a DVD of a most enjoyable romp on the Red Planet with Adelaide Brooke, I was totally shocked to be confronted by the Doctor announcing himself to be "The Time Lord Victoria" at the end of the *The Waters of Mars*.

This revelation that he is a closet transvestite appalled me. The thought of the Doctor spending his travels through eternity trying on Sarah Jane's dungarees from *The Hand of Fear* is a step too far!

PETER DICKENSON (MRS) WALES

Toby Hadoke is certainly at liberty to express his opinion about my Tenth incarnation's long goodbye diluting its dramatic power in his review of *The Complete Specials* DVD in **DWM** 419. However, I'm afraid I have to point out that while the skinny idiot might have managed to hold back death for a couple of scenes – long enough to do the lotto, do some shopping and pop to a bar – having been poisoned by spectrox I managed to fight the dying of the light for three episodes.

In this time, I got captured by the army, executed, escaped, captured by a loony, escaped, captured by gunrunners, escaped, crashed a spaceship into a planet, played hide-and-seek with a dragon, and milked a giant bat (yes, sir, you read that last bit right). Only *then* did I bring on every single companion I ever had for a quick cameo and curtain call. When it comes to superhuman powers of regenerative procrastination, Tenny's definitely an also ran!

THE FIFTH DOCTOR FACEBOOK

You all seem to be going a bit peculiar...

Songs from the Wood

It was recently suggested in the press that 'those blokes from ABBA' could get involved in a musical verison of *Torchwood*! My son and I spent a long car journey thinking up suitable ABBA/*Torchwood* crossover songs, should the show ever be made. How about *The Weevil Takes It All*, *Gwen Cooper Trouper*, or even *Chiqi-Toshiki*? We excluded *Harkness Queen* on grounds of taste!

STUART MAISNER ROCHESTER

And that proves it. See you next month!

ON THIS MONTH... 5 YEARS AGO

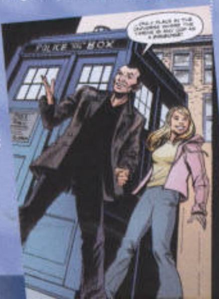
Peter Ware revisits issue 355, from April 2005...

As seen on TV!

April 2005, and for the first time in 16 years a new series of *Doctor Who* was on TV! In *Production Notes*, Head Writer Russell T Davies, writing before the first episode, *Rose*, had been broadcast, wondered, "Was it any good? Did anyone watch? Did Ant & Dec resurrect Emu to steal our thunder?" It was, of course, a huge success, with 10.8 million people tuning in to see the Ninth Doctor's début. Result!

Love, love, love...

To coincide with the Time Lord's triumphant return to Saturday night telly, the adventures of the Ninth Doctor began in **DWM**, in a rollicking good romp called *The Love Invasion*. The hip and happening strip saw the Doctor and his new companion, Rose Tyler, travel back to swinging London in 1966, a time of mini-skirts and scooters. Yeah, baby!



DOCTOR · WHO
BACK IN TIME!

Papped!

Nine years since **DWM** reported on the making of the TV Movie, readers were treated to a behind-the-scenes look at the making of *Rose*. Speaking to **DWM**, series producer Phil Collinson admitted, "I think we were suprised at how many paparazzi turned up... but it's not the end of the world." The paparazzi continue to be attracted to the filming of *Doctor Who* to this day. And Phil was correct, of course. It wasn't "the end of the world." That was the *next* story...

Tissues at the ready!

The most exciting thing in issue 355, however, was to be found in *Gallifrey Guardian*. It wasn't the news of a new exhibition, or a glimpse of the forthcoming radio-controlled Daleks or even the fact that Episodes 5 and 8 would be called *World War Three* and *Father's Day* respectively. No, the thing that must have thrilled every reader most was a report on the *Doctor Who* launch party in Cardiff which featured an *exclusive* chat to Welsh singing sensation Charlotte Church, in which she revealed that she wanted her next album to be called *Tissues and Issues*. Now that's the sort of detail that you'll *only* get in **DWM**!

Eleven Plus!

As the Eleventh Doctor waits in the wings, ready for his opening night performance, **Matt Smith** reflects on his life-changing journey as the Time Lord...

INTERVIEW BY **JASON ARNOPP**

Monday 1 June, 2009. Summer's in bloom. I gaze across the bar area of a modestly busy North-West London pub... and see the Doctor.

The Doctor!

He's not the Current Television Doctor, who successfully piloted a double-decker bus back from San Helios at Easter. No, *this* man is a future-vision. An avatar. The Doctor's next incarnation: a pupa with precisely seven months to wait before it can burst.

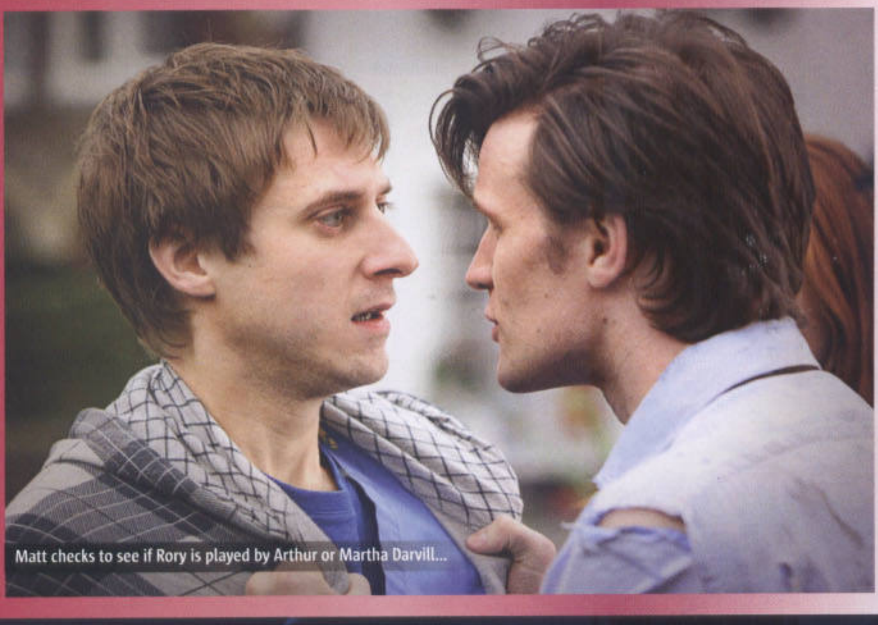
Tonight, this Man of Gallifrey hides behind the pretence of 'drinking with a few friends in a low-key fashion'. He can't fool me. Our eyes briefly meet across the room, and he adopts the faintly disturbed look of a man who knows he's been rumbled by another, potentially quite drunken, man.

Determined to say hello to the Eleventh Doctor for the first time, I intercept him at the bar. Turns out he needs to visit the gents, but obligingly chats anyway. Not without caution, though. While this wonderfully eccentric fellow *technically* believes me when I tell him that I write for **Doctor Who Magazine**, he'd like to make doubly sure. For all he knows, I could be some Sunday red-top hack, baying for information on his exploits with that goose and the rubber-tubing. (Of which there have been none.)

"Do you mind if I test you a bit?" he says, all mad-professor eyes and long fingers. Good God – Matt Smith is *so* the Doctor. Fully endearing on the outside, yet a man to underestimate at your peril. I agree to be tested.

Those eyes light up with glee. "In which story did I face a werewolf in Scotland?"

How great is this? The Doctor himself, testing me on one of his former adventures! His questions turn out to be intriguingly 2006-centric, though: the next one is "In which series did I meet *The Girl in the Fireplace?*" These head-scratchers could be a great deal tougher, frankly, but hey – they should be enough to ward off unscrupulous tabloid pretenders. Satisfied that I don't write for the *News of the World*, Matt Smith finally allows himself to banter about his one-man mission to educate himself on *Doctor Who*'s glorious history with BBC DVDs, and how much he's already enjoyed the likes of 1967's *The Tomb of the Cybermen* and 1975's *Genesis of the Daleks*. First, though, he goes to the lavatory.


Matt checks to see if Rory is played by Arthur or Martha Darvill...

Friday 5 March, 2010. Summer's quite far away. So is Matt Smith, as his driver, Sean, transports him from Cardiff's Upper Boat Studios to his flat. *Doctor Who*'s shooting schedule is intense right now and has been for over seven months, but Matt has generously agreed to talk to us on his mobile during the journey. This, despite being "quite tired" after a day's work and needing to learn more lines when he gets home. "A pleasure," he says, as I thank him. "**DWM** is dear to us all. It's our favourite publication."

This has been a physically exerting day for Matt, yet one he has relished. "I've been playing football with James Corden!" he declares. "This has made my list of Top Five Shooting Days! Pushing Top Three! There were no aliens, no Daleks, nothing. We were just playing football. Then again, I suppose there *was* a big time loop..."

Reminded of our first pub-meeting last June, he laughs and explains, "I didn't know you from Arthur or Martha! But I must say, your answers were very comprehensive."

Did Matt receive any advice on being cautious with journalists, or was he acting on his own instincts? "No, actually – I was never specifically advised to be careful. But at that point, I couldn't say much about the show. It was all a bit more coded back then, because I hadn't actually started the role. Couldn't say exactly when I was starting on the show, or the TARDIS, or what Amy Pond might be like! Whereas now I can talk more openly."

Nine months later, can you still return to that pub without having to sign a hundred autographs and make a sharp exit through the gents window? "Yeah, I can," he says, casually. "But it's funny – the crowds are getting a little bigger when we're filming on set. Over the next six months, my life will change to some degree. Ha! Right now, my driver, Sean is putting his hand in the air and saying, 'Massively'!"

"The Doctor is ***uncompromising*** *– maybe* ***'reckless' is a good word for him?*** *We'll discover* ***all of these character elements*** *over the course of the series..."*

Matt ponders the menu as the catering staff prepare for culinary extravagance.

"I was only doing fifty light-years, officer. Honest!"

"The weird thing about this job," he continues, "is that you're constantly being asked hypothetical questions. But seeing as *Doctor Who* appeals to such a breadth of people, of all ages, I expect that going to the pictures, or going to dinner, or going for a pint, may well become a different experience for me. The lady at the gym has started saying hello to me every time I come in – you realise that people are becoming a little more aware of who you are. I don't know how dramatic it's all going to be, though. Ask me again in six months! Let's do a sister interview to this one, in exactly six months to this day!"

That's a date, then. So how much attention have you had from The Press At Large? Do you get 'papped' much? "At work, yeah. The paparazzi do tend to come down and watch. You kind of get to know them, actually, because you see them a lot. I'm in Cardiff most of the time, though, so there's not much of that stuff happening. I can just crack on with me days!"

How are your friends and family coping with you starring in the BBC's flagship drama series? "They're very grounding for me. They take the mickey, if anything! My mum takes 'proud' to new levels, which is very embarrassing, but there we are."

> "If you want an **electric guitar to turn into a pink alien** from the Planet Hoobaloo, **then it can!**"

He excuses himself for a second, to address his chauffeur: "Home please, Sean!" And he's back with us: "I usually go to Tesco's, but I've got a lovely leek-and-potato soup at home. And do I have a Kit-Kat? I *thought* I had a chunky double Kit-Kat in my bag. I'm rummaging around... is it here? No, it's not here. Ah! Yes, it is. Victory! God, I sound like a Dalek."

Actually, once again, Matt Smith sounds like nothing so much as the Doctor. He's possibly the first actor since Tom Baker who really embodies the part, merely by being himself.

After bidding Sean goodnight, Matt keeps **DWM** pressed against an ear as he enters his building. Our line dies when the lift doors close on him, so we resume once he's settled, Chez Smith. Tomorrow, Sean will return to pick him up at 6.35am. "That time could be better, couldn't it?" Matt winces. "I'm walking in now, to see if I've got any post. I do get the odd letter for David – I'm in the same flat where he used to live. It's Doctor Who Tower!"

Excellent! Now, tell us about your One-Man DVD Research Mission in more detail. How did you go about it? "I just asked for them all! I've literally got reams of them," he says, his momentarily distracted tone suggesting that he's gazing along a wide DVD shelf with a facial expression of Doctor-ish wonder. "*City of Death* is another favourite of mine. That's a belter, isn't it? The only Doctor I haven't got around to seeing so much of, yet, is Colin Baker. But every Doctor is someone's Doctor. One of the really exciting things about this role is that, hopefully, for an era of children who are four, five, six or seven years old, they'll remember me as their Doctor. Whether or not I'll be *your* favourite Doctor, or the favourite of Joe Bloggs Down The Road Who's 50, hopefully I might be a part of a few children's lives. There's something magical about that. You always remember the Doctor you grew up with – which makes it terrible that *Doctor Who* wasn't on TV when I was a kid. But I'm experiencing it now, as an adult – and I get to be a kid every day!"

The Eleventh Doctor has a nicely distinctive image, arguably summed up by the bow tie. Did Matt request it? "Yes I did. I also turned up with braces and a tweed jacket. I had a pretty big say in the whole thing, and it took Ray Holman [costume designer] and I a while to get there. For a while, it was gonna be more of a piratey thing, with straps and a big, long leather coat. But Steven [Moffat, showrunner] was very keen that it had to be part of me – he didn't want it to be some huge, lavish statement. It had to be workaday, too."

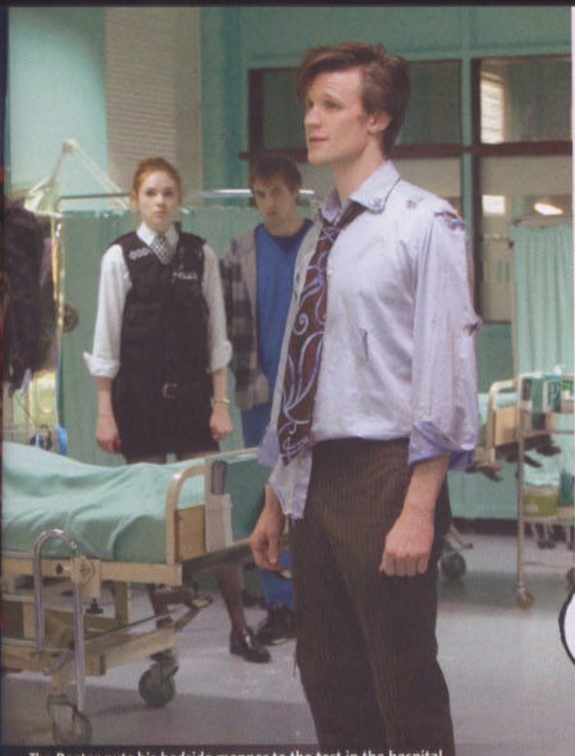
"And since we brought in the bow tie," he marvels, "Steven's incorporated it into the series! He's a *bona fide*, mental genius. I think that this particular Doctor's costume will constantly evolve. Pieces will come in and out of it, all in good time. Already, I'm thinking about that stuff. And soon, I'll get to hear what happens next year! We'll have a talk and he'll outline the story. Exciting! He's got this whole plan. After all, he's been writing this show in his head for 40 years..."

Matt agrees that these 13 new episodes are challenging affairs. Bold brain-twisters which demand your attention. "Yeah, this series asks you to *work*. Which is exciting, isn't it? It's not watered down at all. Steven does that so incredibly well – there's lots of stuff with time-streams and things like that."

Is there any handy way to sum up how you approached this role? "Yes, it's been interesting. Narrative-wise, if you're in a drama playing Dave Who Works In A Shop, who has no money, and then in Episode Five his gran dies and his wife commits suicide, you have a clear mindset to play. But *Doctor Who* is anything and everything, all the time. I've come to think that this role is a bit like Hamlet: your own personality has to go into it, in a way. And it takes a whole process for it to come out clearly. There's an evolution to the way I'm playing the Doctor. A gradient. I hope the Doctor's identity will become clearer and clearer throughout the series. If you look at any Doctor, aren't there changes in his performance? The same was true of David, although of course Chris (Eccleston) only had one series. But within most Doctor's eras, they've been quite varied."

This is indeed true. Has your process of discovery been complicated by the fact that episodes have, as ever, been shot out of series order? "Who knows? Let's see, eh? It had to be that way, of course, for various reasons, mainly practical. I've just had to roll with it, do my best and be as practical and honest as I can be. The great thing about the show is that it's not bound by time, logic or space. If you want an electric guitar to turn into a pink alien from the Planet Hoobaloo, then it can! Obviously, there is logic at work in the show, but you know what I mean."

Matt readily acknowledges that he might not have even got into acting, had it not been for the encouragement of his Northampton drama teacher, Jerry Hardingham. "I'm still in contact with that wonderful man," he says, pausing for a moment, as if trying to decide how to adequately convey the depth of his gratitude. "He really was one of most



The Doctor puts his bedside manner to the test in the hospital.

significant influences on me. He actually changed the whole course of my life and career. I have great affection and respect for him. Back then, I thought drama was silly. But he said, 'No, being an actor is what you should do'. I hope he'll always be around and be a part of my life."

We can only imagine how Matt Smith must have felt, during those first few days – or even weeks – on-set as the Doctor, as a whole universe of fresh new madness spiraled around him. He admits it took him a while to process it all. "You only really absorb it in retrospect. But now, it's lovely. You go in and you know exactly who the Doctor is – my version of this man. I know that it will continue to evolve, and that Steven will continue to write absolutely great scripts."

Does Matt have any particular health regimen to help him weather the filming schedule, which often sees him working six days per week? "Vitamins, sleep, eating as well as I can. Apart from that, you've just gotta keep going! You battle and you fight on through it. I mean, it's great fun and there's a great team around to support you. I was playing football today and not only that, I got to be the best player on the pitch, scoring all the goals. Then I ran off with a cone, in order to try and stop an alien! I'm not sitting in an office talking about... crime or something! I'm in this totally mad world, where the environment keeps changing. Every new recording block brings something completely new, which is so thrilling. That adrenaline really helps get you through. But, yes, I don't mind saying it's by far the hardest job I've ever done."

You and Karen Gillan, who plays Amy Pond, also seem to keep yourself amused by poking fun at each other. "It's a daily ritual. I love it!"

She told us that you call her 'Plural Chin'. *[In true timey-wimey fashion, Karen tells us this in her own interview, on page 26 – Ed]* Explain yourself, Sir!

He laughs hard at this reminder. "Oh, God love her, I'm very fond of Karen. Old Plural Chin!"

She doesn't have two chins though, right?

"No, she doesn't. At all! But I do like to wind her up!"

Doesn't one of the new series' scripts mention your...

"...Chin?" he interrupts. "Yes, Steven keeps having a laugh at my chin, because one of his sons looked at my chin and said it was big! See, the problem with Steven is... while I can give him a load of grief in a fun, bantery way... he then ultimately has the power to write a scene where I have to run down the street with no clothes on!"

I was going to say 'clumsiness', rather than 'chin'. "Oh yes indeed – I'm very clumsy and so is the Doctor... but there's an elegance to his clumsiness! He just has an absent-mindedness about his body. He's still getting used to it! I laughed a lot when Steven said, in **DWM**, that I was in a constant state of wonder about my own limbs! The Doctor has that state of wonder, too. His hands are very interesting – there's a weird fluidity about the way he moves them."

A lot of the press coverage of Matt's appointment as the Doctor – especially the very earliest coverage – seized upon the angle that he was the youngest actor to take the role. Has this made him want to prove that he packs more gravitas, for example, than some age-obsessed folk might expect of him?

"No, it hasn't. I'm aware of it, of course, but it never affects me on set when I'm delivering my lines and playing the part. You just play the truth – the Doctor's a 903, or 907-year-old guy. Or however old he is. We only assume we know! As Steven says, he could be a million by now. So I just play the truth via me. And then, whatever gravitas a 907-year-old man has, will reveal itself."

Didn't you say, at some point, that your Doctor is "less tolerant" than some of the others? "Yes, I think he is, in many senses. He and Amy have a relationship which is based on his addiction to needing to know and find out what's happened and what's going to happen. He's uncompromising – and maybe 'reckless' is a good word for him. He's kind of a thrill-seeker. Hopefully we'll also have a great deal of humanity in there as well! And obviously, all of these character elements won't reveal themselves in the first episode. We'll discover them all over the course of the series."

Your Doctor certainly loves a risk, right? "Yes, he does! But the Doctor always has. If you look at his life... the number of times he's told other people to walk into a cave! They say, 'Are we going to die?', and he assures them that they won't. Then they get fatally zapped! So there's a lot of blood on the Doctor's hands and I think that's important to consider when you're playing him."

The weight of that guilt? "Yeah, the responsibility of it all. It has to be part of the reason he spends his time bouncing around the universe. If he actually ever stopped and paused to properly think about all that stuff, with *that* huge brain he'd really be in trouble."

So when you're playing the Doctor, do you constantly remind yourself that he's an alien?

"Absolutely. All the time. And I love that about him: he absolutely is an alien. That's why he's so fascinated by humans. They live that one life, with that one person, in that one house, with babies, forever. And he's from somewhere else entirely, in every way. I also love the fact that, despite having seen so much stuff, for so long, he hasn't become overly cynical. He hasn't just shut down and become set in his ways. He's always open to the new. And that is what makes him so very fantastic!" DWM

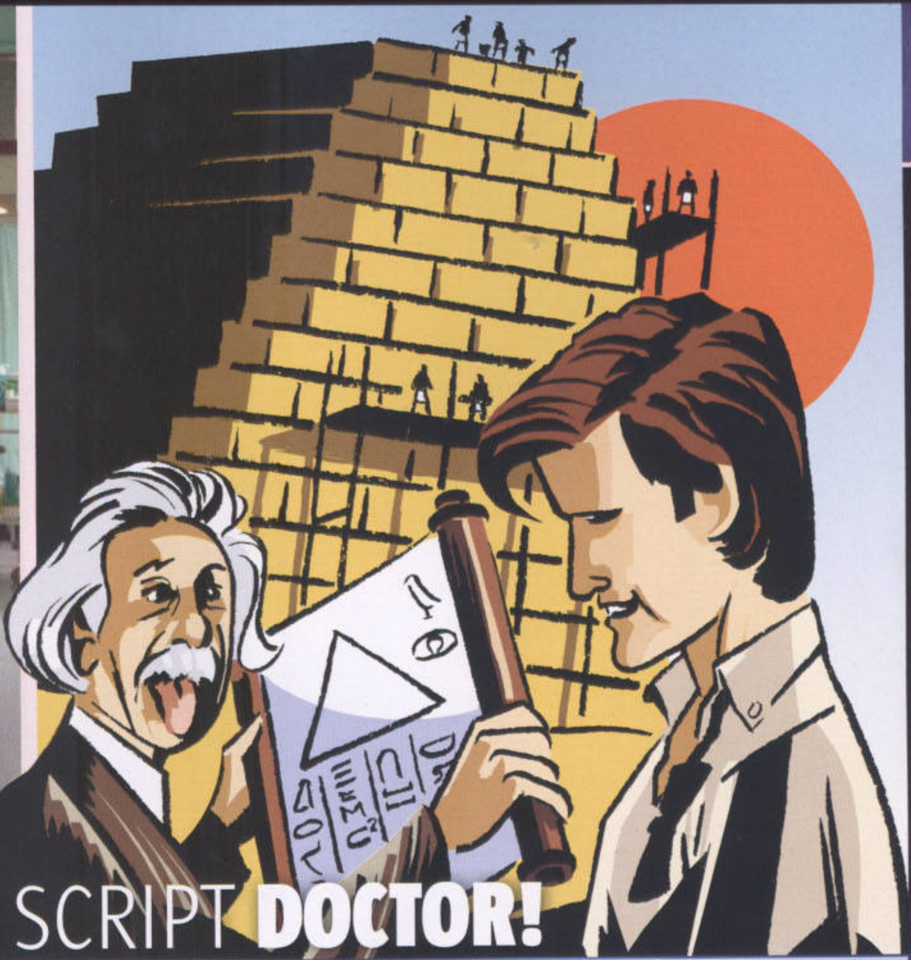


Illustration **ADRIAN SALMON**

SCRIPT **DOCTOR!**

As Matt Smith chats to **DWM** about how he prepared to play the Doctor, a remarkable fact surfaces. In order to help him inhabit the right headspace, Matt wrote some personal *Doctor Who* fiction!

"Yes, I wrote the odd short story!" Matt confirms. "I wrote one mad story about the Doctor and Einstein, making pyramids in Egypt. I was actually in Egypt on holiday at the time, knowing I was going to start the role. There's not much you can do, in that situation, besides learn your lines and do some research. So I wrote the Einstein story to try to get in touch with the Doctor. Einstein and the Doctor were trapped in a time bubble, I think, which wouldn't let everyone in – only the most intelligent guys in the universe. So everyone else petered away outside the bubble. I had some bad guys in it, too! Einstein was a bit of a bumbling fool, but the Doctor had great affection for this smiley character. Both of them have a bonkers twinkle in their eye and are pure workaholics!"

Extraordinary! While Tom Baker co-wrote the never-made 1970s Who film *Doctor Who Meets Scratchman*, with Ian Marter, this is otherwise unprecedented. Rest assured, dear reader, that in coming months we will attempt to wrestle excerpts from this mad tale out of Mr Smith's files and into your clutches.

Chasing Amy!

With the new series about to reach our screens, **Karen Gillan**, who plays new companion Amy, counts down her last days of shopping with horrible hair!

INTERVIEW BY **JASON ARNOPP**

“Matt keeps breaking bits off this console! Luckily, I don't have to fly it much. The Doctor's like a guy who won't let a girl drive his car.”

The Doctor's beautiful new companion is showing **DWM** around the similarly beautiful new TARDIS interior at Cardiff's Upper Boat Studios. Yes, it's fair to say that **DWM** is enjoying the experience.

“The TARDIS is like a mad professor's laboratory,” says Karen Gillan, who portrays Amy Pond in the imminent new series. She points at a lever. “I think this, here, is the handbrake!”

Karen's also showing her auntie and cousin Caitlin (who also appears in the series) around the set. “There is a phone,” Karen points out, “because it *is* a phone-box, after all.” Our TARDIS-jaunt happens during a quick break in filming on this series' beyond-epic, climactic two-parter. It's mid-February, 2010. Karen and the Doctor himself, Matt Smith, have been working hard on-set for the last seven months or so. Thankfully, they both still seem fired up and utterly delighted to be a part of it. They're also doing a stand-up job of sticking to *Doctor Who*'s vital Official Secrets Act...

“I'm dying to tell everybody everything, but I can't!” grins Karen, clutching a large coffee in a London hotel foyer, a week later. “Journalists ask, ‘So what was Amy's scariest experience in this whole series?’, and I have to say, ‘I'm afraid I can't really tell you!’”

Needless to say, Karen can be more relaxed around **DWM**... but we don't want to spoiler *you*, dear reader. Tricky balance, no? As Karen's mum is a “confirmed Whovian,” the actress even has to fend off investigative queries from back home in Inverness! “Mum does it every time we speak on the phone,” laughs Karen. “I'm not lying: *every* time! Especially since Caitlin and my auntie came down to the set, my mum's been trying to get every last bit of information out of them. She's come up with these absurd ideas of what the storylines are! I'm just not saying *anything*. Nothing. She'll be like, ‘I know that Caitlin was in a bed today – is it a hospital bed? What's going to *happen*?’”

Over the last seven months plus, this lady has spent more time being Amy Pond than Karen Gillan (“I have! I really have! But it's sort of fun, being Amy.”). So let's talk about Ms Pond and pick some describing words for her.

“I know that ‘feisty’ is a really typical word for *Doctor Who* companions – every single one of them has been feisty! But it *has* to be used, because Amy really *is* feisty. She's kind of got this inner confidence, I think, which makes her quite sassy. She can give the Doctor a run for his money and all that. But what's *really* interesting about her, is that underneath all that, somewhere inside, she's kind of like this lost little girl. She's almost stuck as a little girl, in a way. So she's got these two sides to her, which are almost contradictory. That's interesting to play. I wanted her to be this confident girl who can handle these adventures, but with hints of this lost little girl coming out every so often. It all stems from her weird homelife, and how she meets the Doctor in the first place. She's a crazy girl!”

Is she a bit of a... vixen? More unbridled, shall we say?

“Yeah,” she smirks. “I think she's quite promiscuous! And why not? Why can't she be?”

Indeed. Hey, it's 2010.

“There's nothing wrong with that, and that's just how she is. I'm sure some people might say she's a bad influence or whatever, but I think she's a good one. We shouldn't be scared to make her like that.”

Despite her unbridled nature, Amy has a boyfriend named Rory (played by *Little Dorrit*'s Arthur Darvill). Does that mean a love triangle, then, in the Doctor/Rose/Mickey tradition?

“Kind of,” Karen considers. “But it's totally different from the Doctor, Rose and Mickey. I'm not even sure you could call it a love triangle – you'll have to wait and see.”

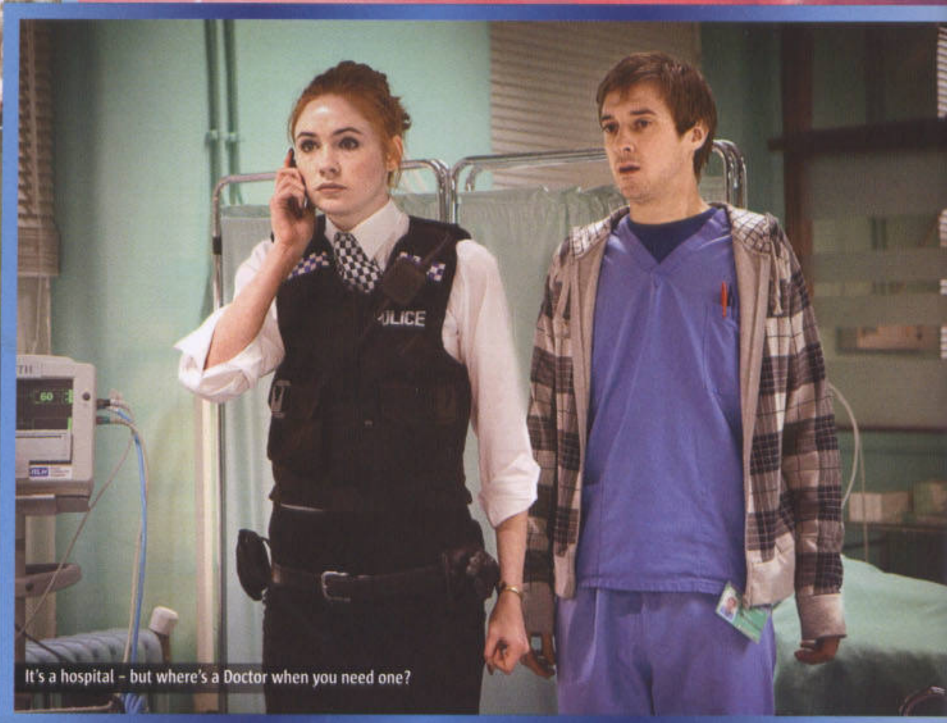
Were you given much advice on how to approach the role?

“Obviously, me and Steven [Moffat, showrunner] had good long chats about it. I also worked very closely with Adam Smith, the director of Episodes 1, 4 and 5. Episodes 4 and 5 were the first that we shot, so we sat down and completely dissected the character of Amy and the whole episodes. We went ►

Watch your knees, Karen, that's broken glass!

"She can give the Doctor **a run for his money!** But what's **really interesting** about Amy is that underneath it all, **she's like this lost little girl...**"

'Drunk Giraffe' and 'Plural Chin' have a laugh during location filming! © Rex


It's a hospital – but where's a Doctor when you need one?

through every single *line* together, and that was the main thing I did before I started the job. I had a nice dinner with Steven and Piers [Wenger, executive producer]. Steven talked me through what he thinks of Amy, and we just had a good discussion about it."

Matt conducted some remarkably diligent research into *Doctor Who*'s history, via the use of DVDs. Did you follow suit?

"No," she says with a chuckle. "Not out of laziness! Steven said something interesting: he pointed out that Amy has never seen *Doctor Who* before. Amy should never take anything for granted – she doesn't know she's the companion and she's not familiar with the set-up that the Doctor has a female companion. So this is all brand-new to her and I have to keep reminding myself of that. As far as she knows, she's the first companion... ever! Having said all that, I did watch the first ever episode of *Doctor Who*. And it's scary! Maybe just because it's in black and white. But I really enjoyed it."

Karen notes that she had "a lot" of input into Amy's sartorial look. "Everyone thinks it's really important that, as the actress who's playing Amy, I'm comfortable being her. I feel that I know her really well, so I know what she'd wear and what she wouldn't. It's been an interesting process, though – we explored the vintage avenue at first, then the typical High Street look. Finally, we merged the two, to create Amy's look. It's all the aspects of her character: like her confidence, with the skirts. But there's an arc to her costume throughout the series, so it's interesting to see how that pans out."

To what extent has *Doctor Who* changed your life, so far?

"Well, all I've been doing is working on the series! Other than that, nothing much else is going on. Working every day, in itself, is obviously a huge change. *Doctor Who* is quite life-consuming – you work pretty much every day. Obviously there are some days off, but I've moved to Cardiff, away from friends and family. So it's kind of changed a lot in that respect, but I guess the real changes will happen post-transmission. I haven't been 'papped' yet – only really at a couple of events, where that's kind of expected, I think. So that's good: I can still go out with horrible hair!"

Right now, Karen can generally nip to the supermarket without drawing undue attention. "Which is quite nice, because people keep telling me that's going to change when the show's transmitted. When I'm with Matt, though, he gets recognised everywhere. So when I'm with him, obviously, people tend to know who I am."

How do you think you'll cope with fame? "I'm not really sure. I'll just have to take it as it happens. How *can* you prepare for it, apart from trying to handle it all with good grace? My plan is just to be nice all the time and give autographs!"

Karen's celebrity status is clearly on the up. As we sit here today, next to an extremely loud coffee machine, someone's pretending to be her on social network site Twitter. This news somewhat bewilders her. "Oh, that's quite freaky! Really?"

Yes. The other day on Twitter 'you' tweeted, "I have to go, because I'm off for a run with Matt and Alex."

"Alex? As in, Alex Kingston? Really?" She dissolves into mirth. "We've never jogged in our lives! Oh, that's hilarious."

Also, you'd "have Matt Damon over Ben Affleck any day."

"Really? Well, that's... maybe true."

What has Karen already learnt while filming *Doctor Who?* She barely knows where to start the list. "How to handle yourself on set – that's a big one. Learning about technical stuff, how everything works. Before I did this job, I was somewhat unaware of what was going on technically, with the crew. Whereas now, I feel like we're all working together as one unit and it's a big collaboration. It really helps everyone, because you can get through everything quicker and you know how to get the best out of your shots."

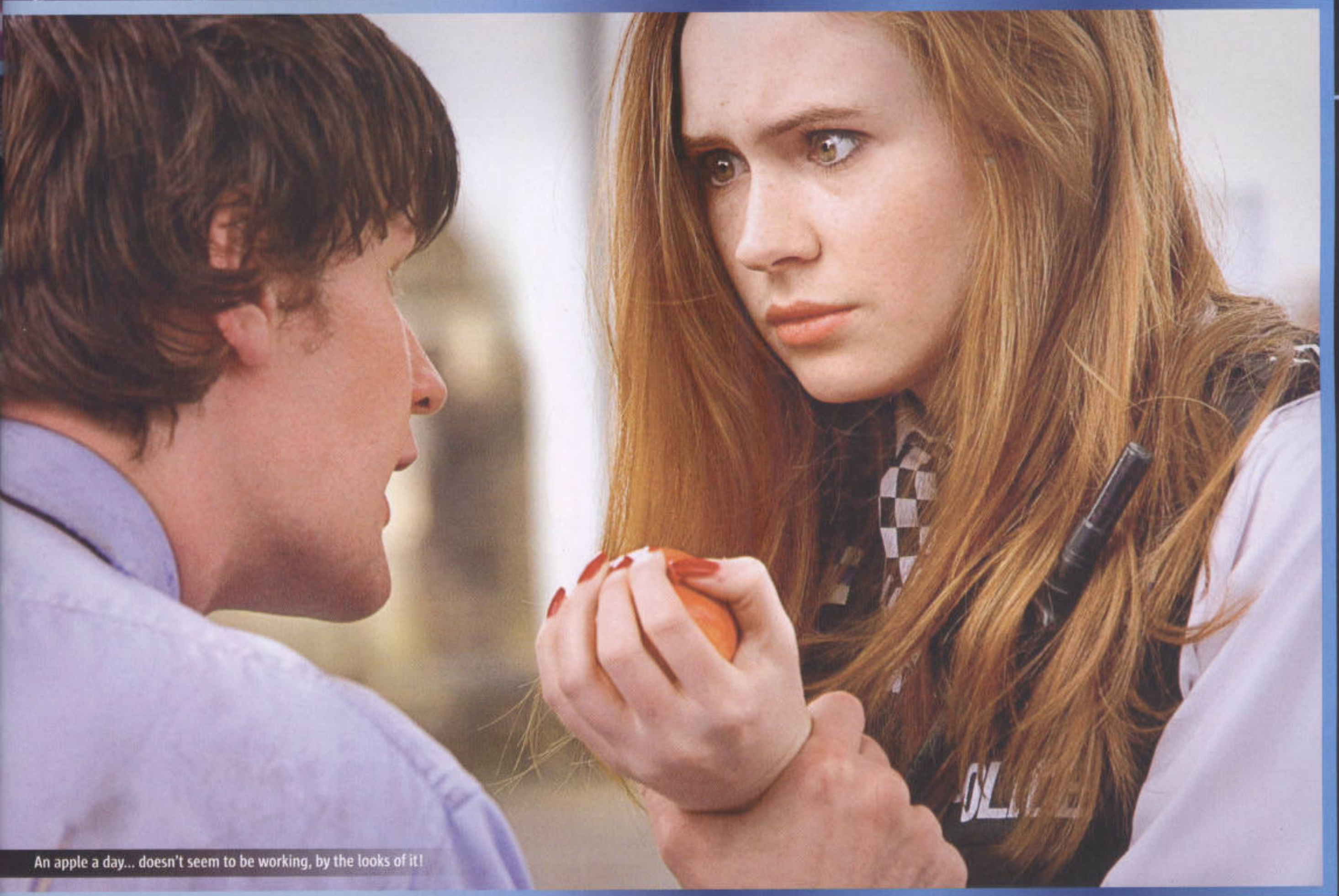
That scope, for actors to get more involved, is fairly unique to *Doctor Who*, don't you think? "Yeah, exactly. There are so many technical things in *Doctor Who*, and CGI things. The sooner you learn about that, the quicker you can get through it and the better you can make it."

While many might be surprised to hear this, film sets can, from time to time, induce boredom. There's a lot of waiting about. Karen agrees that taking an interest in the production as a whole helps pass that time. "It just helps everyone and helps everything run more smoothly. Although with *Doctor Who* there isn't as much waiting around as you might get in other jobs. Probably because the Doctor and Amy are in most of the scenes, so there's a lot to do."

She describes the schedule as "pretty intense. We're making mini feature films, in the space of two weeks! So it's like, 'Oh my God, all hands on deck'. We have to get through a *lot* in a day. But I quite like that. I've really come around to this idea of working quickly and it kind of keeps up the energy and the momentum. I prefer working like that, I have to say, as opposed to a slow-burning thing. I might enjoy that approach if I was working on a film or something, but with *Doctor Who* it's good to keep the energy up. It really works for the show. It is hard graft, but a good hard graft. You're tired at the end of each day, but you feel like you've achieved something."

When you're on set, *Doctor Who* doesn't feel like a huge show, does it? It's more intimate and protected, like being inside a bubble. "Yes – it just feels like you've got this group of people, and that's what you *do* every day, working on this thing! It's so easy to forget that people are actually gonna watch it. Me and Matt were talking about that: we find it quite hard to believe that people are actually going to watch what we do every day! It's really strange, because it just feels so normal to us now."

While taking the job of *Doctor Who*'s companion meant shifting base from



An apple a day... doesn't seem to be working, by the looks of it!

"We're making **mini feature films** in the space of **two weeks!** So it's like '**Oh God, all hands on deck!**'"

London to Cardiff, this was no big deal for Karen, who considers herself "a bit of a nomad. When I was 16, I moved away from Inverness to Edinburgh. Then a year later I moved to London. So maybe I've got used to that 'upping and leaving' thing and become quite good at it. Moving to Cardiff was quite easy, and it's not too far from London. Plus, Cardiff and Wales are great – I love the people."

Like Matt, Karen insists that her nearest and dearest are treating her the same way they always did. "I have a really good group of friends, back home, who would never act differently around me, for anything! So I have a really good support unit and my family are really excited about it. No-one's acting weird, or peculiar!"

Except perhaps your Mum, who's probably still turning cartwheels.

"Oh yes. Oh... my... God. I've never seen anything like it!"

When forced to pick her favourite thing about being in *Doctor Who*, Karen eventually nominates "the fact that, with every episode of *Doctor Who* you go to life-threatening extremes. It's a rollercoaster, as an actress. Amy's quite often facing death. She's facing loss. She's experiencing joy, awe and seeing the most amazing things. So all of that really pushes your boundaries, as an actress. I want to play the truth of those situations, so it's quite challenging in that respect."

Which of those extremes is the most challenging to play?

"Probably the most draining and challenging is facing the possibility that others around Amy may die. You have to really get in the zone for that. I had to do one scene where Amy went a bit hysterical and I got myself into a really bad mood all day. I had to keep myself in that mood, too! So I sat on my own, on the TARDIS set, by myself, with my iPod on!"

What was your 'bad mood' music of choice?

"Oh God, I was listening to classical music. Chopin! Really depressing and dark. It's kind of sad, his music, but I like it. So yeah, that put me in a weird mood all day. People must've wondered what was wrong with me!"

You're quite the 'method' actress, hmm?

"Oh, I wouldn't say that! Oh God, no. It's just that, if I'd been joking around before the shot, I'd have found it really difficult to go into that state."

So you really had to stay away from Matt, right? You two clearly have a hoot on-set.

"Yeah! God, we do. Every day. So I did sit on my own. He had to focus for the scene as well, though, because he was in it. So he understood when I had to isolate myself."

Care to share any of the in-jokes which you and Matt share?

"There are many. I'm now known as Plural Chin."

Plural Chin?

"It's because I have two chins. It started and now it's just undying. Every day."

That's not meant in a 'double-chin' kind of way, right?

"Yeah."

But you *don't* have two chins!

"Awww, that's... *thanks*! Would you please tell Matt that?"

We'll recommend Singular Chin as your new name, although it's admittedly less snappy. At least you get to call him Drunk Giraffe. "Yes, he does walk like a very drunk giraffe. I found out that Steven had called him that, and so I reveled in it and called him that for ages. And *then* I read in **Doctor Who Magazine** that he said that was true of me as well! So it was like 'Smackdown!', after I'd laughed at him so much. He came in to show me the **DWM** article!"

You're a bit clumsy too, then, like Mr Smith?

"Yeah. I think it's because I'm quite... long. I'm probably not quite in control of my limbs yet. Maybe that's it."

With or without the most accurate limb-control, Karen Gillan is about to enter an illustrious pantheon of *Doctor Who* companions. Which of the Doctor's previous TARDIS-pals is her own favourite? Without hesitation, she nominates Rose Tyler.

"Billie did a great job. I particularly liked Series Two, because her and the Doctor's relationship was brilliant. I thought it was really truthful, and you really got the sense that these two were best mates. That's when I think it works at its best: when you see these people having fun together and showing how much they care about each other. Or at least, that's the way I like it. They were in love, but what I liked most about their relationship was the fun they had. You really wanted to be there with them."

There's a fair bit of that sort of camaraderie in these oncoming 13 episodes too, right?

"Oh, I hope so! It's really dark, this series... but we've tried to keep that fun as much as possible. And the writing does lend itself to that – there's so much fun stuff in the scripts. Matt and I both agreed that the lighter side of things is really important. We've had a great time, too, so hopefully that comes across!" DWM

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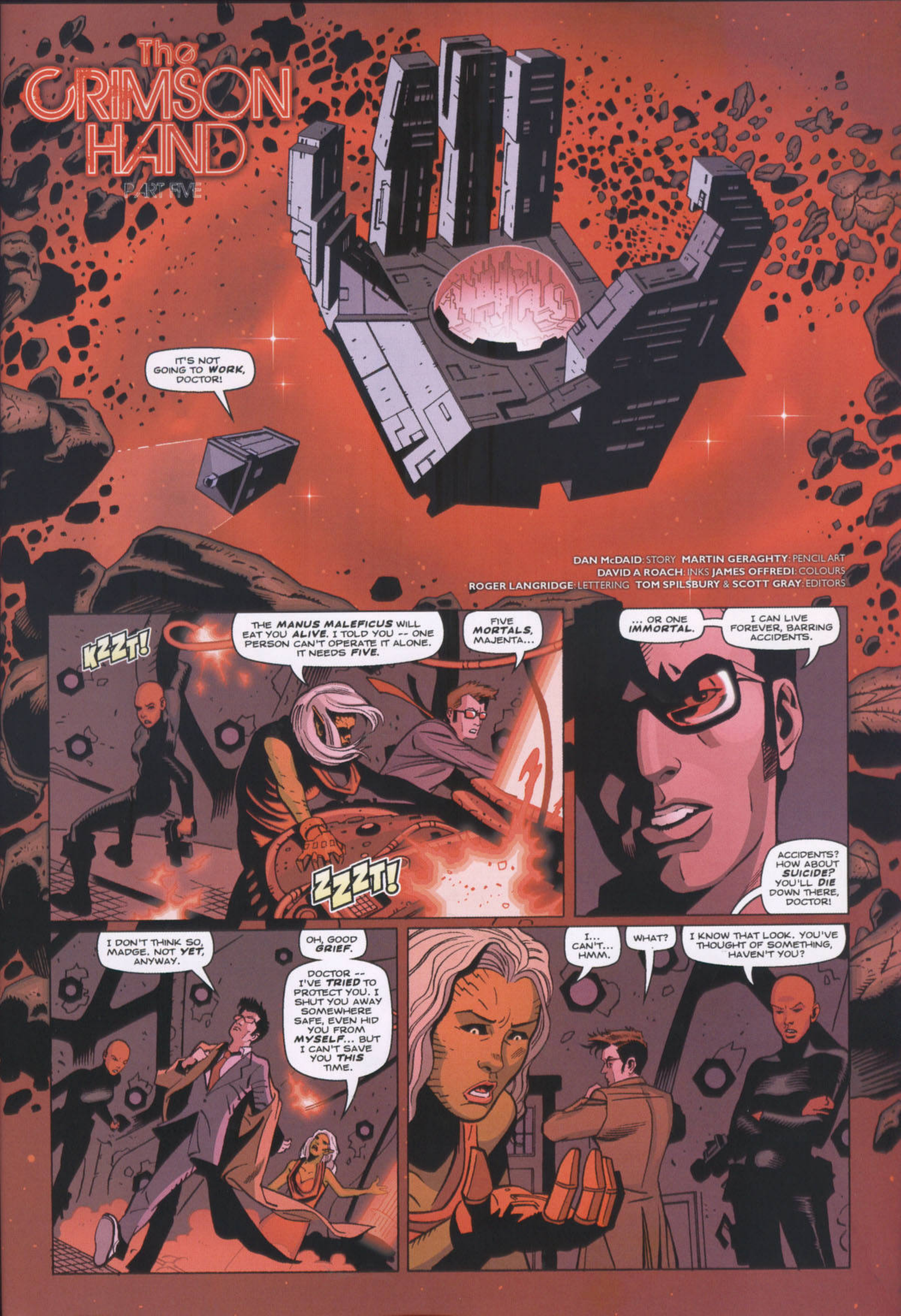
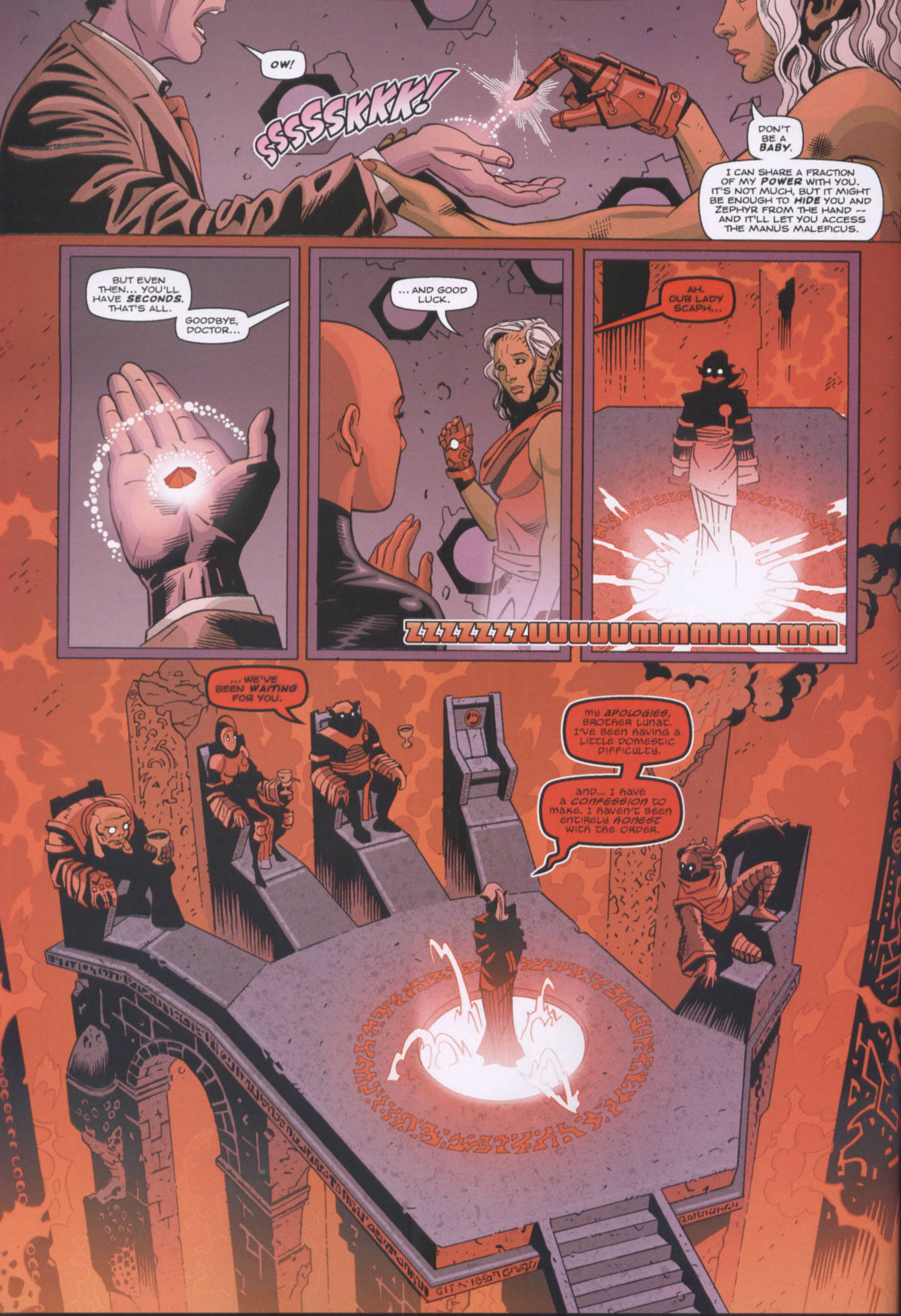
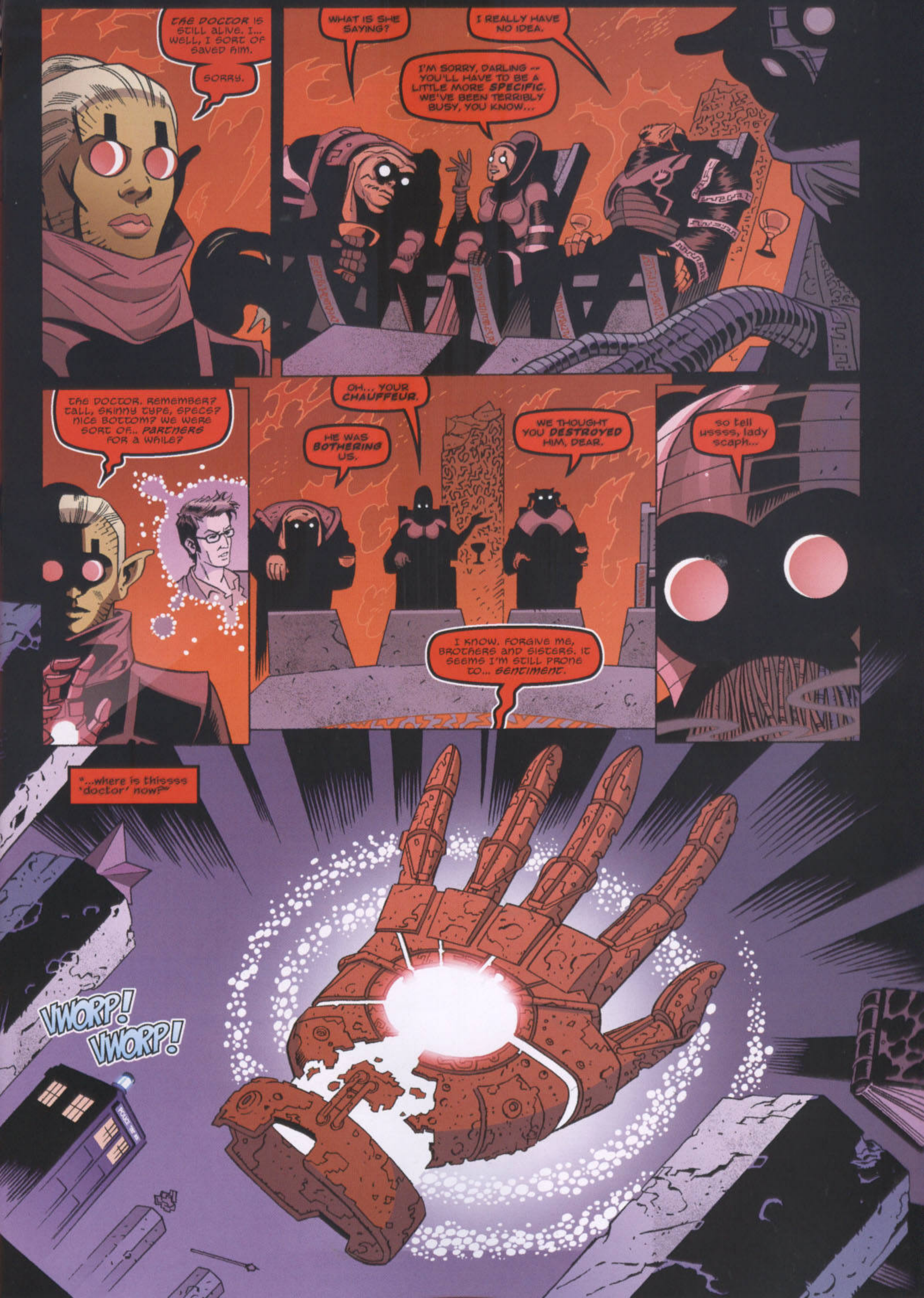
The Crimson Hand

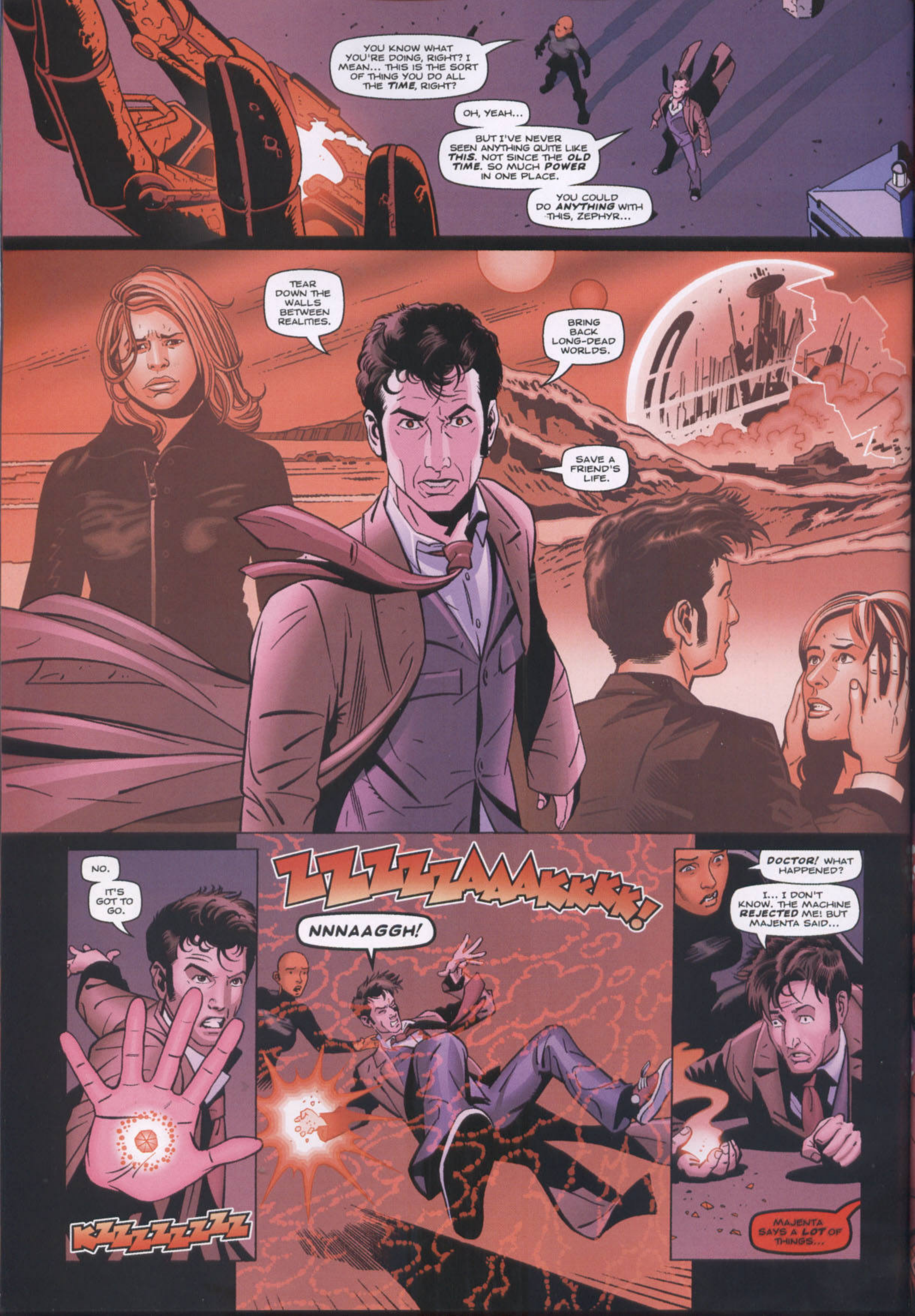
PART FIVE

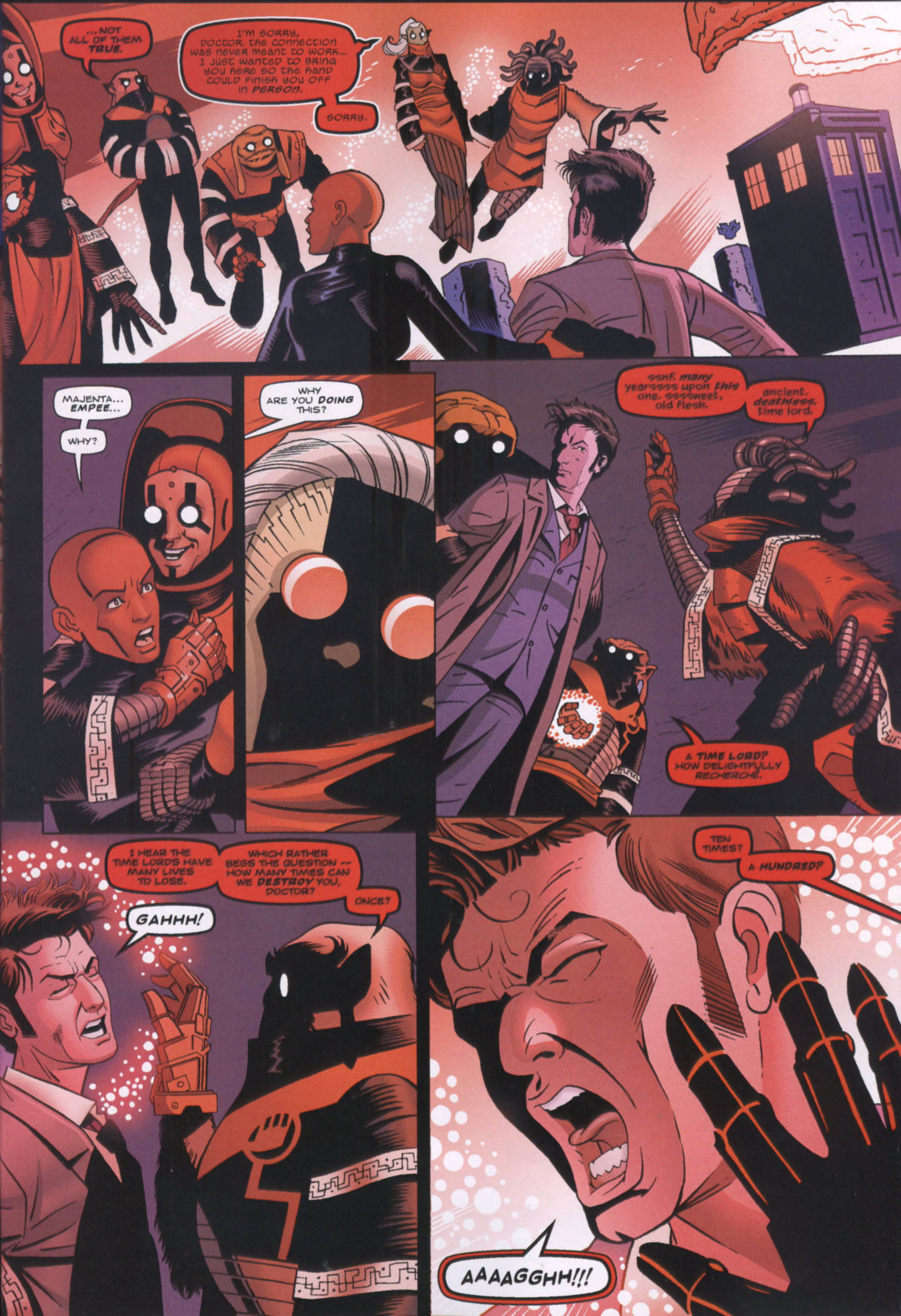
DAN McDAID: STORY **MARTIN GERAGHTY**: PENCIL ART
DAVID A ROACH: INKS **JAMES OFFREDI**: COLOURS
ROGER LANGRIDGE: LETTERING **TOM SPILSBURY** & **SCOTT GRAY**: EDITORS

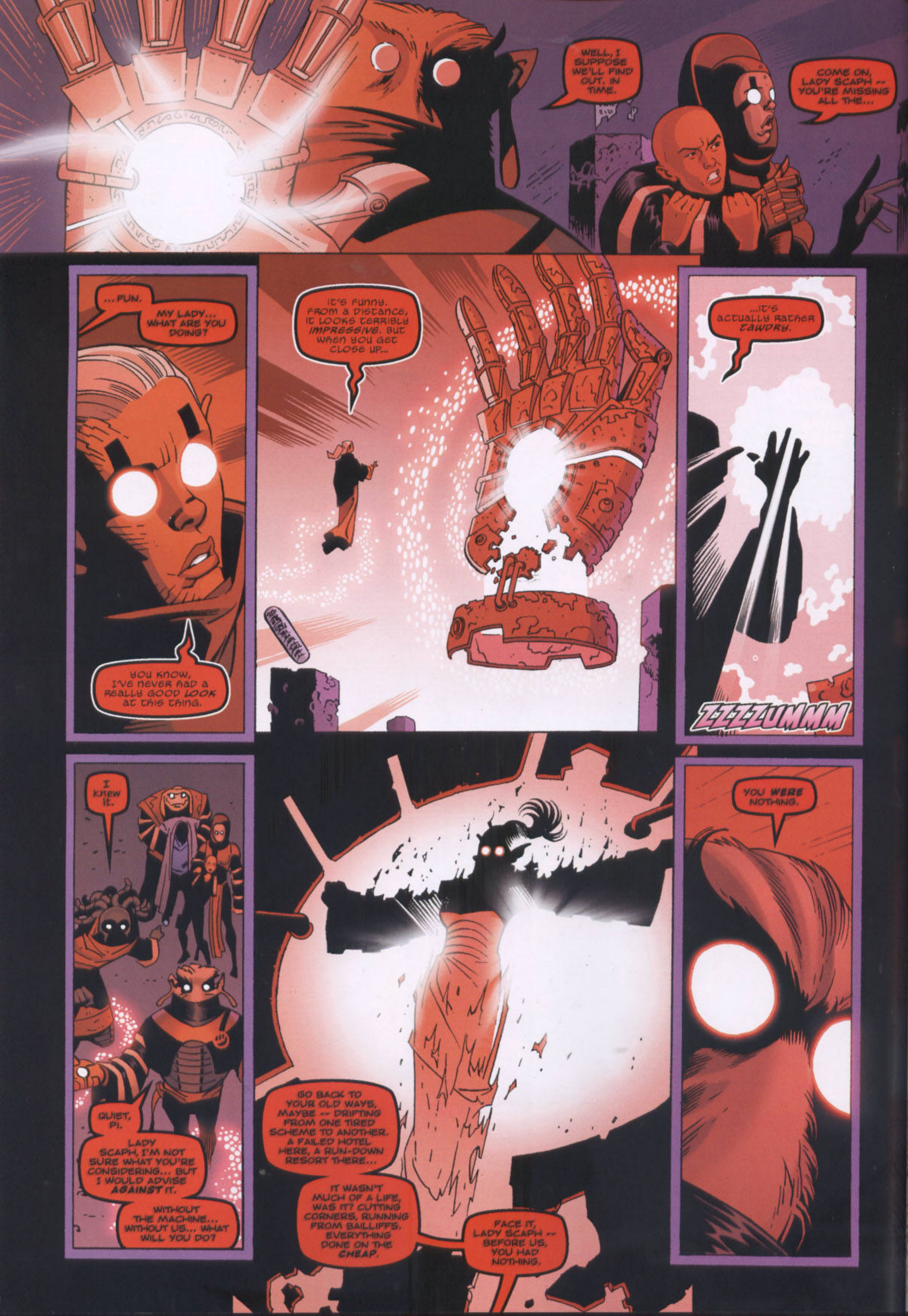

IT'S NOT GOING TO WORK, DOCTOR!
KZZT!
THE MANUS MALEFICUS WILL EAT YOU ALIVE. I TOLD YOU -- ONE PERSON CAN'T OPERATE IT ALONE. IT NEEDS FIVE.
FIVE MORTALS, MAJENTA...
ZZZT!
... OR ONE IMMORTAL.
I CAN LIVE FOREVER, BARRING ACCIDENTS.
ACCIDENTS? HOW ABOUT SUICIDE? YOU'LL DIE DOWN THERE, DOCTOR!
I DON'T THINK SO, MADGE. NOT YET, ANYWAY.
OH, GOOD GRIEF.
DOCTOR -- I'VE TRIED TO PROTECT YOU. I SHUT YOU AWAY SOMEWHERE SAFE, EVEN HID YOU FROM MYSELF... BUT I CAN'T SAVE YOU THIS TIME.
I... CAN'T... HMM.
WHAT?
I KNOW THAT LOOK. YOU'VE THOUGHT OF SOMETHING, HAVEN'T YOU?

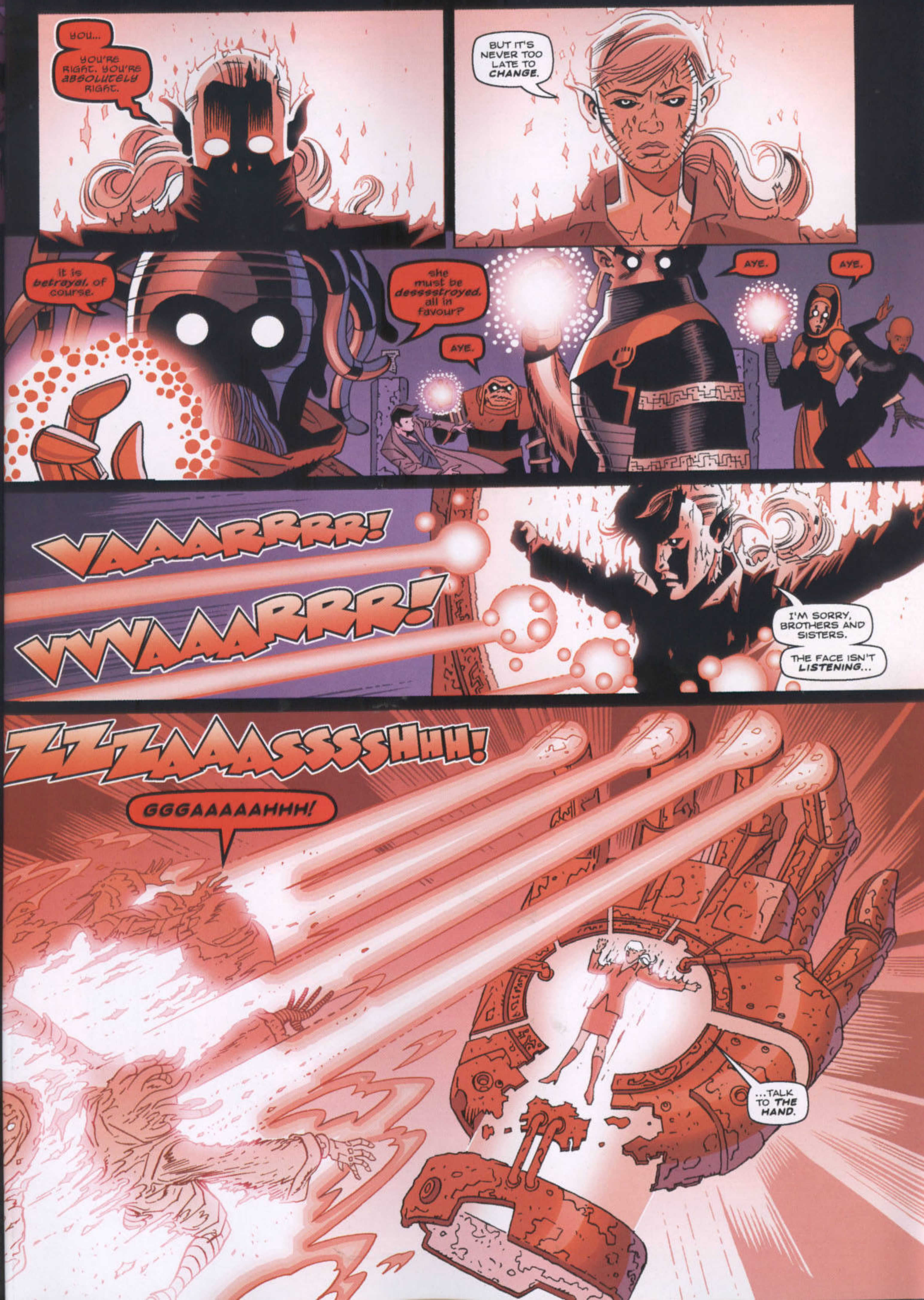

OW!
SSSSSKKK!
DON'T BE A BABY.
I CAN SHARE A FRACTION OF MY POWER WITH YOU. IT'S NOT MUCH, BUT IT MIGHT BE ENOUGH TO HIDE YOU AND ZEPHYR FROM THE HAND -- AND IT'LL LET YOU ACCESS THE MANUS MALEFICUS.
BUT EVEN THEN... YOU'LL HAVE SECONDS. THAT'S ALL.
GOODBYE, DOCTOR...
... AND GOOD LUCK.
AH, OUR LADY SCAPH...
ZZZZZZZUUUUUMMMMMMMM
... WE'VE BEEN WAITING FOR YOU.
MY APOLOGIES, BROTHER LUNAT. I'VE BEEN HAVING A LITTLE DOMESTIC DIFFICULTY.
AND... I HAVE A CONFESSION TO MAKE. I HAVEN'T BEEN ENTIRELY HONEST WITH THE ORDER.

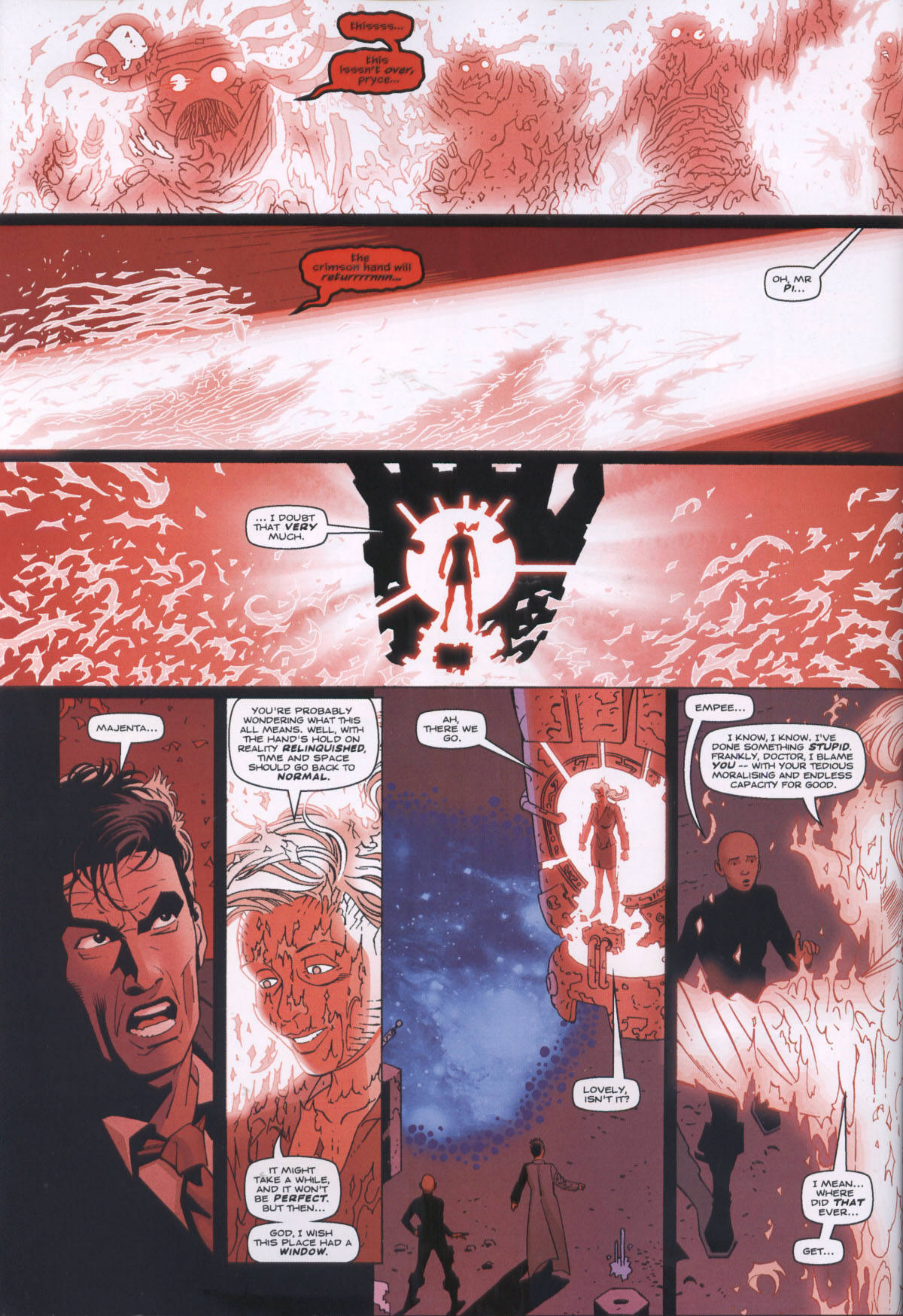

THE DOCTOR IS STILL ALIVE. I... WELL, I SORT OF SAVED HIM.
SORRY.
WHAT IS SHE SAYING?
I REALLY HAVE NO IDEA.
I'M SORRY, DARLING -- YOU'LL HAVE TO BE A LITTLE MORE SPECIFIC. WE'VE BEEN TERRIBLY BUSY, YOU KNOW...
THE DOCTOR. REMEMBER? TALL, SKINNY TYPE, SPECS? NICE BOTTOM? WE WERE SORT OF... PARTNERS FOR A WHILE?
OH... YOUR CHAUFFEUR.
HE WAS BOTHERING US.
WE THOUGHT YOU DESTROYED HIM, DEAR.
I KNOW. FORGIVE ME, BROTHERS AND SISTERS. IT SEEMS I'M STILL PRONE TO... SENTIMENT.
so tell usssss, lady scaph...
"...where is thissss 'doctor' now?"
VWORP! VWORP!
POLICE BOX

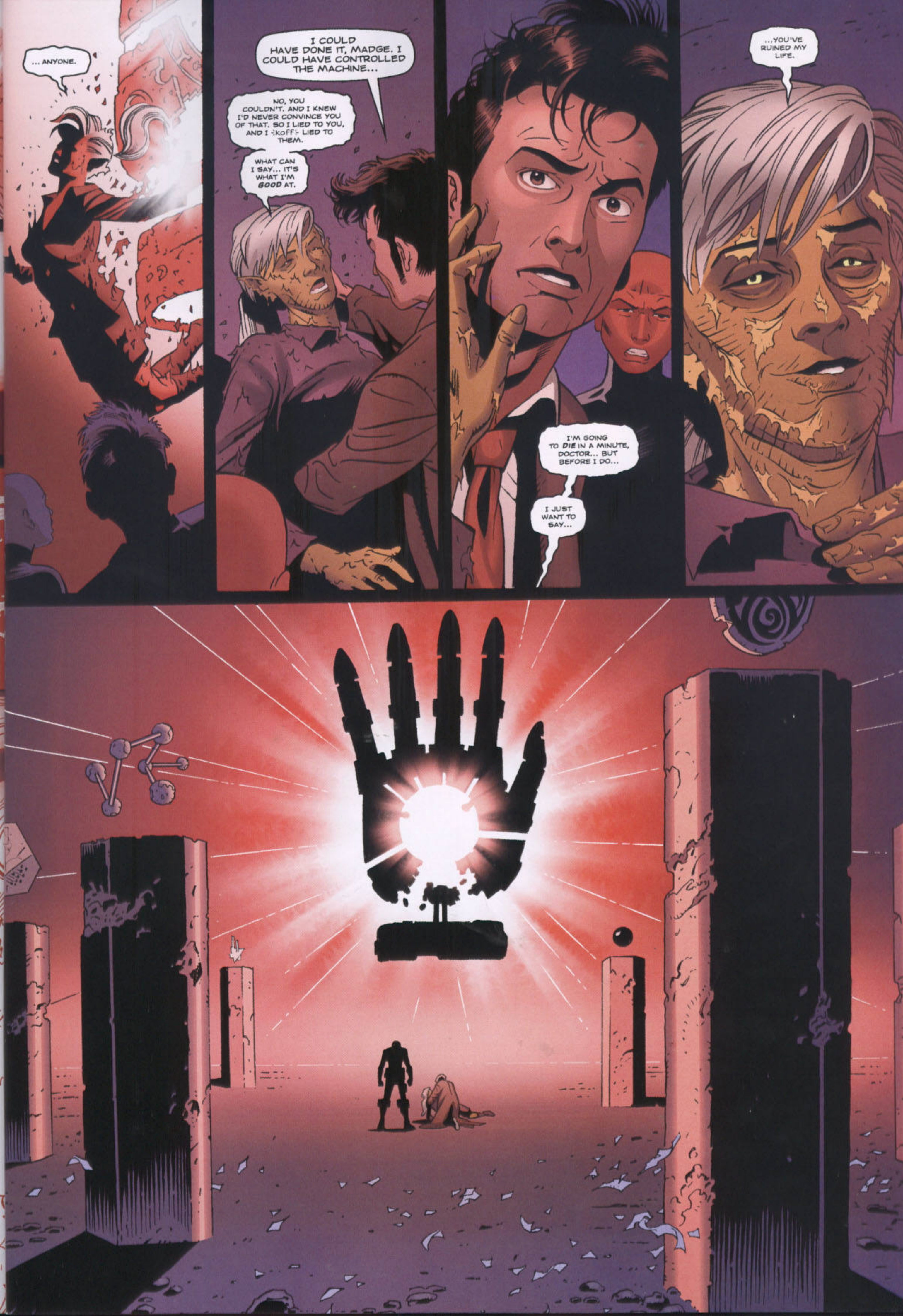

YOU KNOW WHAT YOU'RE DOING, RIGHT? I MEAN... THIS IS THE SORT OF THING YOU DO ALL THE *TIME*, RIGHT?
OH, YEAH...
BUT I'VE NEVER SEEN ANYTHING QUITE LIKE *THIS*. NOT SINCE THE *OLD TIME*. SO MUCH *POWER* IN ONE PLACE.
YOU COULD DO *ANYTHING* WITH THIS, ZEPHYR...
TEAR DOWN THE WALLS BETWEEN REALITIES.
BRING BACK LONG-DEAD WORLDS.
SAVE A FRIEND'S LIFE.
NO.
IT'S GOT TO GO.
KZZZZZZZZZ
ZZZZZZAAAKKKK!
NNNAAGGH!
DOCTOR! WHAT HAPPENED?
I... I DON'T KNOW. THE MACHINE *REJECTED* ME! BUT MAJENTA SAID...
MAJENTA SAYS A *LOT* OF THINGS...

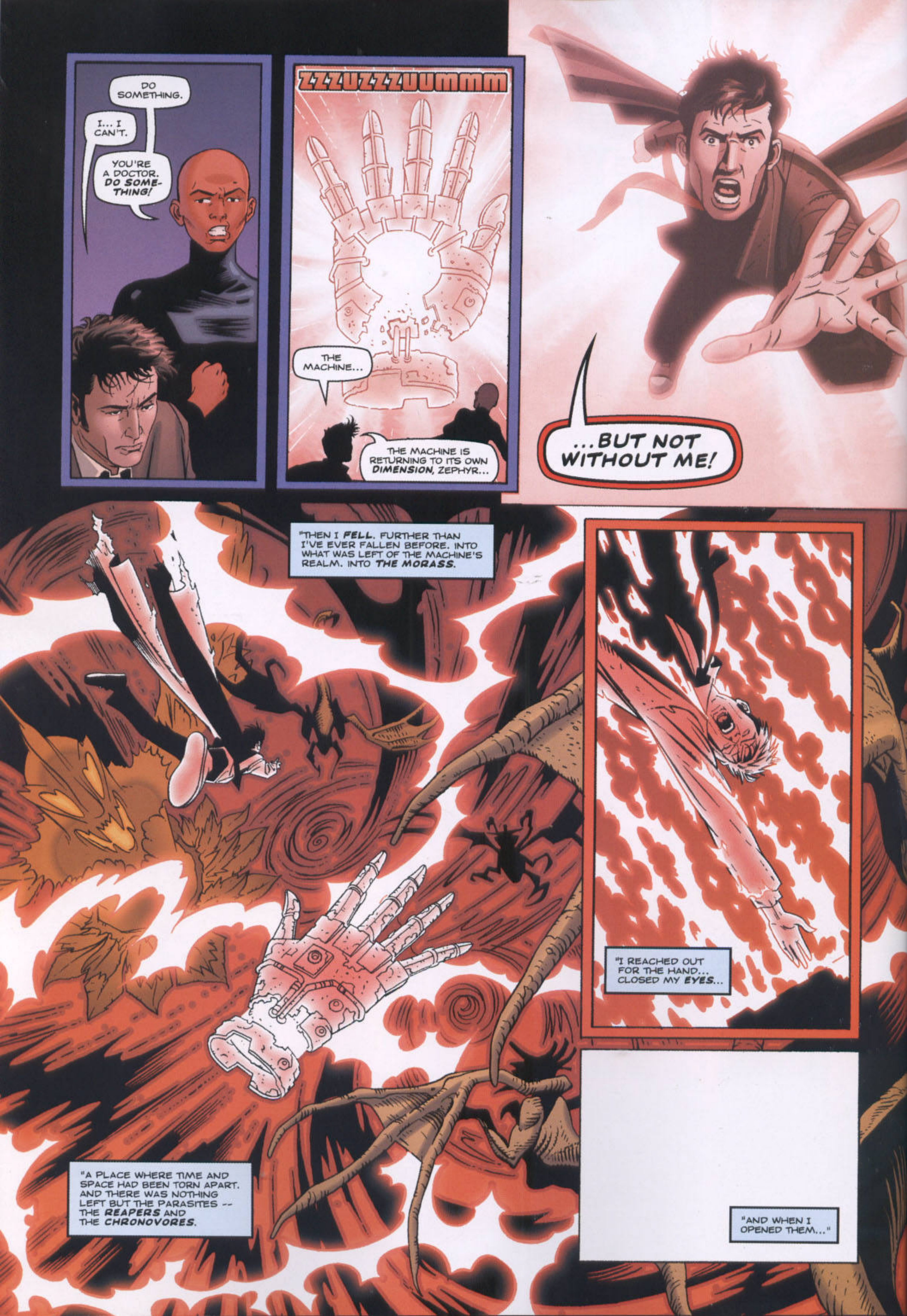

...NOT ALL OF THEM TRUE.
I'M SORRY, DOCTOR. THE CONNECTION WAS NEVER MEANT TO WORK... I JUST WANTED TO BRING YOU HERE SO THE HAND COULD FINISH YOU OFF IN PERSON.
SORRY.
MAJENTA... EMPEE...
WHY?
WHY ARE YOU DOING THIS?
ssnf. many yearssss upon this one. sssssweet, old flesh.
ancient. deathless. time lord.
A TIME LORD? HOW DELIGHTFULLY RECHERCHÉ.
I HEAR THE TIME LORDS HAVE MANY LIVES TO LOSE.
WHICH RATHER BEGS THE QUESTION -- HOW MANY TIMES CAN WE DESTROY YOU, DOCTOR?
ONCE?
GAHHH!
TEN TIMES?
A HUNDRED?
AAAAGGHH!!!

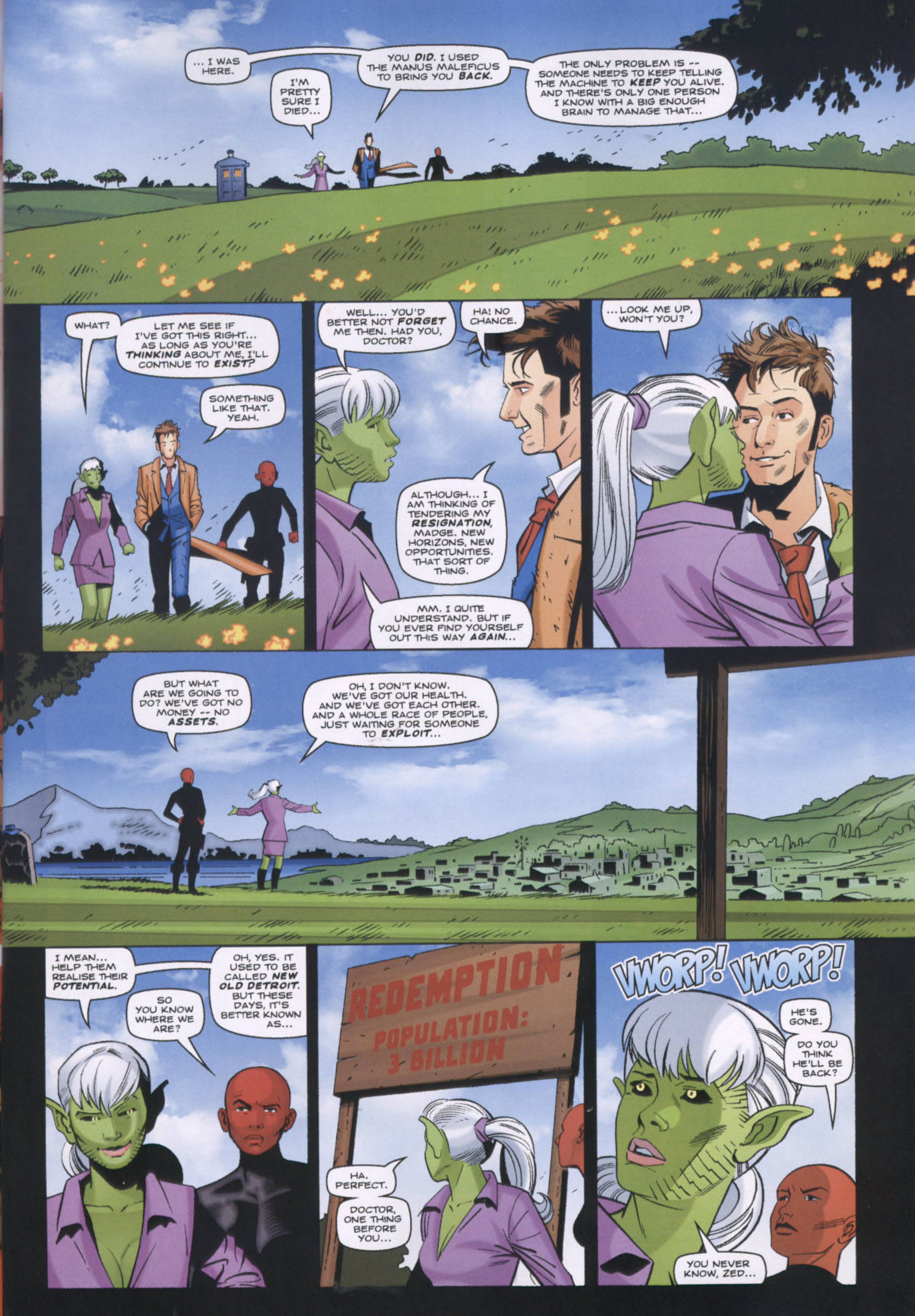

WELL, I SUPPOSE WE'LL FIND OUT. IN TIME.
COME ON, LADY SCAPH -- YOU'RE MISSING ALL THE...
...FUN.
MY LADY... WHAT ARE YOU DOING?
you know, i've never had a really good *look* at this thing.
it's funny. from a distance, it looks terribly *impressive*. but when you get close up...
...it's actually rather *tawdry*.
ZZZZUMMM
I KNEW IT.
QUIET, PI.
LADY SCAPH, I'M NOT SURE WHAT YOU'RE CONSIDERING... BUT I WOULD ADVISE **AGAINST** IT.
WITHOUT THE MACHINE... WITHOUT US... WHAT WILL YOU DO?
GO BACK TO YOUR OLD WAYS, MAYBE -- DRIFTING FROM ONE TIRED SCHEME TO ANOTHER. A FAILED HOTEL HERE, A RUN-DOWN RESORT THERE...
IT WASN'T MUCH OF A LIFE, WAS IT? CUTTING CORNERS, RUNNING FROM BAILIFFS. EVERYTHING DONE ON THE ***CHEAP***.
FACE IT, LADY SCAPH -- BEFORE US, YOU HAD NOTHING.
YOU *WERE* NOTHING.

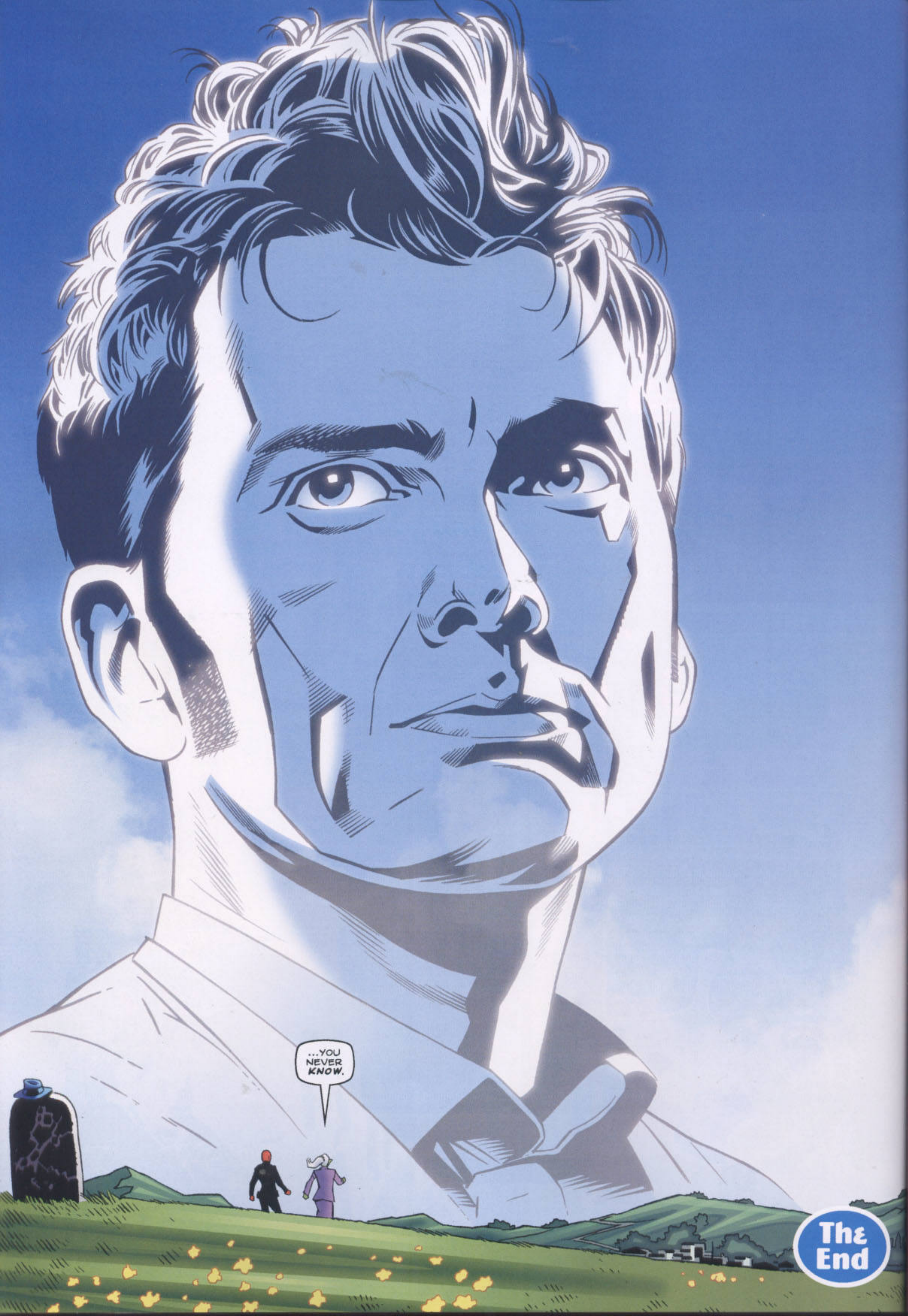

YOU...
YOU'RE RIGHT. YOU'RE ABSOLUTELY RIGHT.
BUT IT'S NEVER TOO LATE TO CHANGE.
it is betrayal, of course.
she must be dessssstroyed. all in favour?
AYE.
AYE.
AYE.
VAAARRRR!
VVVAAARRRR!
I'M SORRY, BROTHERS AND SISTERS.
THE FACE ISN'T LISTENING...
ZZZAAASSSSHHH!
GGGAAAAAHHH!
...TALK TO THE HAND.


thissss...
this isssn't over, pryce...
the crimson hand will returrrrnnn...
OH, MR PI...
... I DOUBT THAT VERY MUCH.
MAJENTA...
YOU'RE PROBABLY WONDERING WHAT THIS ALL MEANS. WELL, WITH THE HAND'S HOLD ON REALITY RELINQUISHED, TIME AND SPACE SHOULD GO BACK TO NORMAL.
IT MIGHT TAKE A WHILE, AND IT WON'T BE PERFECT. BUT THEN...
GOD, I WISH THIS PLACE HAD A WINDOW.
AH, THERE WE GO.
LOVELY, ISN'T IT?
EMPEE...
I KNOW, I KNOW. I'VE DONE SOMETHING STUPID. FRANKLY, DOCTOR, I BLAME YOU -- WITH YOUR TEDIOUS MORALISING AND ENDLESS CAPACITY FOR GOOD.
I MEAN... WHERE DID THAT EVER...
GET...


... ANYONE.
I COULD HAVE DONE IT, MADGE. I COULD HAVE CONTROLLED THE MACHINE...
NO, YOU COULDN'T. AND I KNEW I'D NEVER CONVINCE YOU OF THAT. SO I LIED TO YOU, AND I -koff- LIED TO THEM.
WHAT CAN I SAY... IT'S WHAT I'M GOOD AT.
I'M GOING TO DIE IN A MINUTE, DOCTOR... BUT BEFORE I DO...
I JUST WANT TO SAY...
...YOU'VE RUINED MY LIFE.


DO SOMETHING.
I... I CAN'T.
YOU'RE A DOCTOR. DO SOMETHING!
ZZZUZZZUUMMMM
THE MACHINE...
THE MACHINE IS RETURNING TO ITS OWN DIMENSION, ZEPHYR...
...BUT NOT WITHOUT ME!
"THEN I FELL. FURTHER THAN I'VE EVER FALLEN BEFORE. INTO WHAT WAS LEFT OF THE MACHINE'S REALM. INTO THE MORASS.
"A PLACE WHERE TIME AND SPACE HAD BEEN TORN APART. AND THERE WAS NOTHING LEFT BUT THE PARASITES -- THE REAPERS AND THE CHRONOVORES.
"I REACHED OUT FOR THE HAND... CLOSED MY EYES...
"AND WHEN I OPENED THEM..."


... I WAS HERE.
I'M PRETTY SURE I DIED...
YOU *DID*. I USED THE MANUS MALEFICUS TO BRING YOU *BACK*.
THE ONLY PROBLEM IS -- SOMEONE NEEDS TO KEEP TELLING THE MACHINE TO *KEEP* YOU ALIVE. AND THERE'S ONLY ONE PERSON I KNOW WITH A BIG ENOUGH BRAIN TO MANAGE THAT...
WHAT?
LET ME SEE IF I'VE GOT THIS RIGHT... AS LONG AS YOU'RE *THINKING* ABOUT ME, I'LL CONTINUE TO *EXIST?*
SOMETHING LIKE THAT. YEAH.
WELL... YOU'D BETTER NOT *FORGET* ME THEN. HAD YOU, DOCTOR?
HA! NO CHANCE.
ALTHOUGH... I AM THINKING OF TENDERING MY *RESIGNATION*, MADGE. NEW HORIZONS, NEW OPPORTUNITIES. THAT SORT OF THING.
MM. I QUITE UNDERSTAND. BUT IF YOU EVER FIND YOURSELF OUT THIS WAY *AGAIN*...
...LOOK ME UP, WON'T YOU?
BUT WHAT ARE WE GOING TO DO? WE'VE GOT NO MONEY -- NO *ASSETS*.
OH, I DON'T KNOW. WE'VE GOT OUR HEALTH. AND WE'VE GOT EACH OTHER. AND A WHOLE RACE OF PEOPLE, JUST WAITING FOR SOMEONE TO *EXPLOIT*...
I MEAN... HELP THEM REALISE THEIR *POTENTIAL*.
SO YOU KNOW WHERE WE ARE?
OH, YES. IT USED TO BE CALLED *NEW OLD DETROIT*. BUT THESE DAYS, IT'S BETTER KNOWN AS...
REDEMPTION
POPULATION: 3 BILLION
HA. PERFECT.
DOCTOR, ONE THING BEFORE YOU...
VWORP! VWORP!
HE'S GONE.
DO YOU THINK HE'LL BE BACK?
YOU NEVER KNOW, ZED...


...YOU NEVER KNOW.
The End

Pass the tissues! **Neil Harris** gets in touch with his emotional side, and blubs through 47 years of *Doctor Who*...

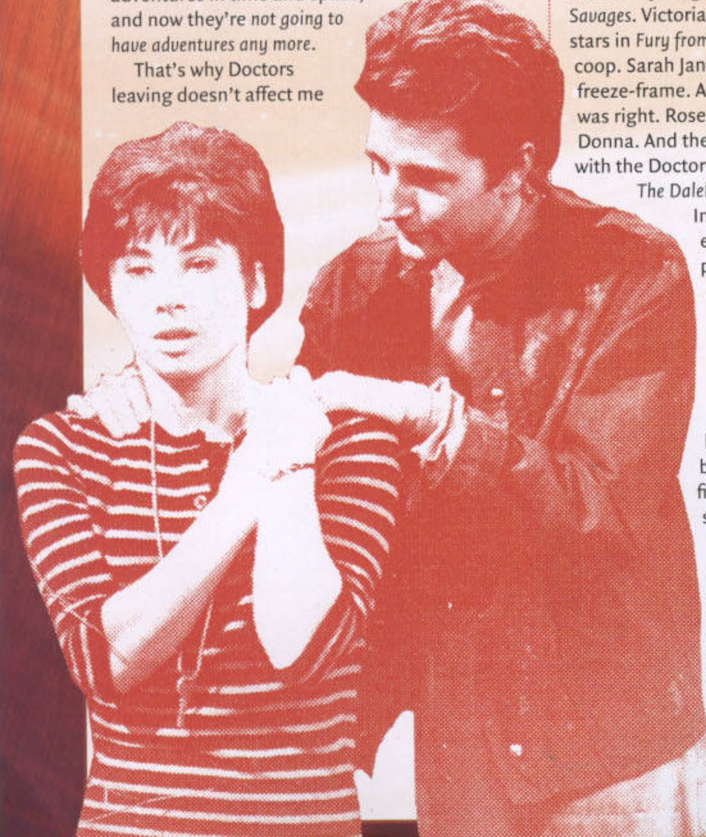
Goodbye, my dear...

To listen to some people talk, you'd think that Russell T Davies invented emotional *Doctor Who*. I'm not saying he doesn't do emotional *Doctor Who* brilliantly. He does. I now make sure I have a box of tissues on my armrest whilst watching the show, just in case, and that's true of no other show apart from *Secret Diary of a Call Girl*. Never mind the end of *Doomsday*, I get sniffly thinking about the Adipose waving goodbye in *Partners in Crime*. It's a huge part of the show; no episode is complete without a five-minute postscript of blinking back the tears, difficult swallowing, and the string section of the BBC National Orchestra of Wales.

It's great to cry at TV programmes. That's the whole point of shows like *Grey's Anatomy*, *Animal Hospital* and that episode of *EastEnders* where Nigel had to tell Clare that her mother Debbie had been killed in a road accident. You don't feel depressed afterwards. You feel like something cathartic has happened. You feel cathartic-ed. You feel as though you have experienced a catharsis of spurious sentimentality.

But *Doctor Who* has always been emotional. And not just in terms of being scary and funny, which count as two very valid emotional responses. Weeping uncontrollably has always been part of the mix. *Doctor Who* has never been one of those emotionally stunted shows like, oh, *Space 1999* springs to mind.

The scenes which get me going are the ones where companions leave. It's for two reasons. Firstly, because of the feeling of losing a friend, that there was a character that I've come to know and love, and now I'm never, ever going to see them again. And secondly, because of the tragedy, the sheer awfulness, that this person was having *the time of their life*, having thrilling adventures in time and space, and now they're *not going to have adventures any more*.



That's why Doctors leaving doesn't affect me as much. The Doctor's still alive; in the words of Ood Sigma, the song might end but the story never ends. He's still going to be battling Daleks and being sarcastic to Cybermen. He may take a bit of getting used to, as new Doctors are always a bit wacky to begin with, but eventually he'll settle down and you'll find yourself facing the torment of trying to work out precisely where he fits into your list of Top Eleven Doctor Whos.

A tearful goodbye from *The War Games*. Sniff!

But companion goodbyes feel somehow much more permanent and final. For me, the real killer is Jamie and Zoe saying goodbye at the end of *The War Games*. Because not only are they not going to have any more adventures, but all-but-one of their past adventures will be wiped from their memories. And because the Time Lords are extra-thorough bastards, not only are they going to wipe Jamie and Zoe's memories, they're also going to wipe the BBC's videotape copies as well. And through all of this the Doctor is putting on a brave face, playing along with their escape plan, while all the time you know that the clock is ticking and that each of these moments is going to be of the Precious Final variety.

> '***Doctor Who* has always been emotional**, and not just by being **scary and funny**, which count as two **valid emotional responses**...'

There are so many other great goodbyes. Steven Taylor, glancing back at the end of *The Savages*. Victoria and Jamie together under the stars in *Fury from the Deep*. Jo Grant flying the coop. Sarah Jane Smith, her goodies and her freeze-frame. Adric, not knowing whether he was right. Rose and the Doctor at Bad Wolf Bay. Donna. And the very first parting of the ways, with the Doctor closing the door on Susan in *The Dalek Invasion of Earth*.

In many ways, that goodbye established the pattern. It's a proper, character-development ending, which has been foreshadowed in the previous episodes. It takes up about a quarter of an episode. The Doctor realises it's time for the companion to settle down, but he also realises that he's going to be the one who has to make the final decision. He gives an inspiring speech – you know, the one from *The Five Doctors*, we all know it by heart – and then breaks down as he says the words "Goodbye, Susan. Goodbye, my dear." And then the TARDIS dematerialises, leaving Susan to start a new life with a bloke who can't even pronounce the word 'Dalek' properly.

That's why we feel cheated when companions don't get a proper goodbye, when they're written out abruptly, like Romana at the end of *Warriors' Gate*, or disappearing half-way through a story because they have a headache, like Dodo, or deciding to fall in love and spend the rest of their life with someone they've barely met, like Vicki does with Troilus or Leela with Andred of the Chancellery Guard. Or, worst of all, the companions who don't get any sort of departure scene at all, like Liz Shaw, Harry and Ace.

Of course, there is the consolation of knowing that one day the Doctor may bump into a companion again; in an anniversary special, or a season finale, or simply in a corridor in Deffry Vale School. There are very few companions who haven't returned in some shape or form, either in a comic strip, novel, or audio adventure. They've even resurrected Adric, for God's sake!

But this brings me to another farewell, my own. One day I will come back, yes, I will come back, there's no bloody getting rid of me, but as for as regular columns go, this is it. I remember when I first started, I passed the enigmatic Watcher in the Panini car park, and he told me, 'Only do three years'. I tried to ask him why, but by that point he'd buggered off, such was his wont. To be honest, I'm surprised this column has lasted as long as it has – I thought it'd be another *High Council* or *TARDIS Log*. But instead, I find myself still tapping away to the sound of *Three Guitars Mood 2*, 30 issues later – which is enough for me, and probably for you too.

So it's bye for now. I hope I've provided some reassurance that You Are Not Alone; there's always someone else out there who is sadder than you. I mean, I haven't even mentioned the time my mum painted a Dalek on my bedroom wall as a surprise. Or the time I sent a spec script to Andrew Cartmel! Or going on holiday with my parents to Amsterdam and being more interested in finding the locations from *Arc of Infinity* than visiting the red-light district. Or my experiences with local groups, or DWAS conventions, or having a former *Doctor Who* companion giving a reading at my wedding. Or trying not to mention that Dalek Sec in *Evolution of the Daleks* looks almost exactly like Mr Bean in the episode where he gets a turkey stuck on his head.

Maybe one day. But, for now, I'm afraid I've just met this extraordinarily handsome fellow called Andred who works as a Chancellery Guard and I want to stay with him and get married. I realise I've never mentioned him before, and that we've barely spent two minutes together, but my mind's made up. This is goodbye.

Doctor, I will miss you.

Continuing his series looking at the icons of *Doctor Who*, **The Watcher** examines something that has featured in (almost) every story...

The Watcher's Guide to the TARDIS

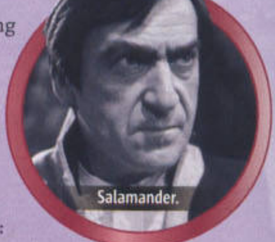
Part One

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE AND ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS AND CARS
RESPOND TO
URGENT CALLS
PULL TO OPEN
ST JOHN AMBULANCE

> "The TARDIS is more than a machine... it's like a person."
>
> (THE FIVE DOCTORS)

The TARDIS occupies a privileged place at the heart of the *Doctor Who* legend. While Doctors, companions, monsters and villains have come and gone over the years, one thing has remained constant since the very first scene of the very first episode: the iconic blue box that leads to adventure.

But while the TARDIS has always been with us, her role within the series has evolved significantly. In the early days there were firm guidelines about how the ship was to be used: for one thing, the original production team imposed a rule that only the Doctor and his companions were allowed on board, and this stricture continued to hold fast for most of the 1960s. Until the TARDIS is recaptured by the Time Lords at the end of *The War Games*, the only non-regulars who ever set foot across the ship's threshold are Bret Vyon in *The Daleks' Master Plan* and Salamander at the climax of *The Enemy of the World* – and the latter, being the first instance of a villain violating the Doctor's safe haven, was a major shock in its day. It's not until *The Three Doctors* that the 'all aboard' mentality begins to rear its head, and not until the early 1980s that it briefly becomes systemic: while the Fourth Doctor gives the occasional lift to the likes of Eldrad and Sorenson, the Fifth seems to spend half his time ushering crowds of bewildered humans into the console room. Give or take a gaggle of kidnapped geniuses in *Time and the Rani*, this habitual invading of the Doctor's personal space drops off again by the end of the 1980s, and although *in extremis* the Tenth Doctor has welcomed aboard a few waifs and strays like Agatha Christie, Jackson Lake and the Caecilii, on the whole he's tended to follow the example of the earliest Doctors and reserve the TARDIS as a special place for himself and his best friends.


Salamander.

Nowadays we're accustomed to seeing the Doctor whizzing through time and space several times per episode as the story demands, but things weren't always like this. In the early days the TARDIS wasn't primarily there to draw attention to its wondrous properties (although wondrous they certainly were, with many adventures topped and tailed by memorable scenes in its control room): no, its main function was to dump our heroes in a new location and then promptly become unavailable to them until the adventure was done. Besides a couple of brief interludes in the first Dalek story and a quick trip to fetch the astral map in *The Web Planet*, there's practically no popping back to the TARDIS halfway through a story in those early days: just consider how many of the First Doctor's adventures begin by pointedly separating the travellers from the ship, either by capture or by some physical obstacle like an Aztec tomb, an invisible forcefield or a fallen girder. This remains the norm throughout the show's black-and-white years: the picaresque planet-hopping of *The Chase* and *The Daleks' Master Plan* are exceptional cases, and aside from those two epics the assumption remains firmly that we don't return to the TARDIS until the adventure is well and truly over. *The Ark* capitalises brilliantly on this expectation: you and I know it's a four-parter, but viewers in 1966 had no **DWM** and no programme guides to tell them that. The farewell scene towards the end of *The Ark*'s second episode is a superb piece of misdirection, allowing for a wonderful moment of strangeness as the TARDIS promptly rematerialises in exactly the same place – only thousands of years later, when the monsters have taken over. By any reckoning it's a brilliant cliffhanger, but part of its original power lies in the fact that it breaks the customary rule. There isn't another mid-story TARDIS trip until the Doctor tries to flee the Time Lords in the final episode of *The War Games*, and once again we tend to forget what a thrilling exception this was to the usual routine.

It's not until *The Time Monster* and *The Three Doctors* that we begin to see whole stories structured around the potential of using the TARDIS as an integral component in the storytelling, and not until *Planet of the Spiders* that the Doctor begins routinely making mid-story hops to keep the cogwheels of the plot turning. From *Planet of Evil* onwards the Fourth Doctor starts doing this on a regular basis, and it rapidly becomes the norm (when the TARDIS is dutifully buried by rocks at the outset of *Destiny of the Daleks* it feels charmingly retro, suggesting that Terry Nation hasn't been following the show's evolution all that closely). The idea that the Fourth Doctor can pop to Renaissance Italy, confident in the knowledge that he'll be able to return and collect Romana from twentieth-century Paris later on, is something quite new: in its earlier days the series was grounded in the idea that he had no control whatsoever over the TARDIS. The First Doctor can't return Ian and Barbara to their home, and when he accidentally dematerialises without Vicki in *The Chase* there's a sense of genuine horror that she'll never be recovered. Slowly, by degrees, the series begins to shed this idea, and by the time we encounter the Ninth and Tenth Doctors we find that, give or take the odd miscalculation and the occasional bumpy landing, he's pretty much in control. It's gradual and it's subtle, but ➤

1972's *The Time Monster* sees the TARDIS perform some new tricks... and covered in washing-up bowls.

A 'short hop' in *City of Death*.

The War Games: A rare 1960s TARDIS journey within a story.

Outside the Box

“There actually was police boxes?” enquires a grammatically challenged Mickey in *Boom Town*. “Yeah, on street corners,” explains the Doctor. “To phone for help before they had radios and mobiles. If they arrested somebody, they could shove 'em inside till help came, like a little prison cell.” For anyone too young to remember the 1960s – and nowadays that's quite a few of us – this handy explanation more or less covers it. Of course, whenever we see that familiar blue shape today, the TARDIS is the first thing that any of us ever think of, but when *Doctor Who* began back in 1963, police boxes were still commonplace in Britain's towns and cities. Something we can never truly recapture today is the uncanny, incongruous and downright subversive sense of strangeness that viewers must have felt in 1963 upon discovering that such a familiar and mundane object, so reassuringly representative of the establishment, of security and authority, turned out to contain something so strange and so alien. That's the shock which confronts Ian and Barbara when they force their way through those police box doors in the show's first episode – and, try as we might, the original impact of that moment is something we can never quite bring back.

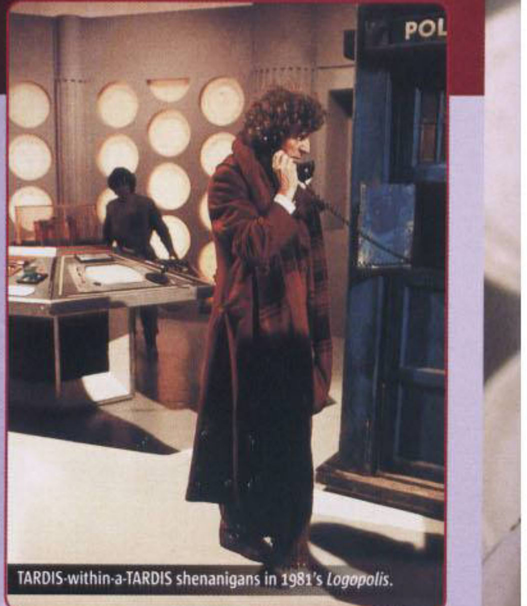
Of course, police boxes were around for a good few years before *Doctor Who*. The very first one was installed in New York in 1877, only a year after Alexander Graham Bell unveiled his magic long-distance talking machine. Public phones soon appeared in other American cities and it wasn't long before Britain followed suit, with the first police boxes being introduced to Glasgow in the 1890s. They were very different in appearance from the chunky blue cabinet beloved of our favourite Time Lord: made of cast iron, they were tall, slim, red in colour and usually hexagonal in shape. Wooden police boxes began to appear in the north of England in the early 1920s, but London's Metropolitan Police didn't introduce them until the end of the decade: the familiar blue box model which inspired the TARDIS was finally created in 1929 by the designer Gilbert MacKenzie Trench. This, of course, makes it a trifle odd that the policemen in the Fifth Doctor's adventure *Black Orchid*, set four years earlier in 1925, instantly recognise the TARDIS as a police box and are completely unfazed by it. (Mind you, that's not quite as unusual as the fact that Lord Cranleigh and his unflappable butler Brewster appear to know all about the screwdriver cocktail, which wasn't invented until 1949. Crikey – what's going on here? After all, as any fan of *Four to Doomsday* and *The King's Demons* will tell you, the phrases 'historical accuracy' and 'written by Terence Dudley' normally go hand in hand.)

POLICE INFORMATION

The Three Doctors saw the Time Lords restore power to the TARDIS.

◄ it's an absolutely fundamental change in the show's structure, and one that we tend nowadays to overlook.

With the benefit of hindsight we can observe that this sea-change in the role of the TARDIS really begins towards the end of the Third Doctor's era. When the Time Lords lift his exile at the end of *The Three Doctors*, he initially makes a hash of reaching his desired destination of Metebelis Three, but he succeeds on the next attempt and very soon thereafter begins to develop a knack for accurate landings, following Linx back to medieval Wessex and laying on a return visit to Peladon, albeit 50 years later than intended. *Planet of the Spiders* makes an effort to account for this new state of affairs with a combination of technobabble ("Metebelis Three is the one planet I can be absolutely certain of reaching," he explains to Mike Yates, "You see, I wired the coordinates into the programmer") and the ship's own mystical properties ("I always leave the actual landing to the TARDIS herself," he says when Mike persists in pointing out that a planet's a big place), but any such equivocation is soon swept away and we're into a new era in which the Doctor can, at least to a degree, determine where he's going. With this comes a whole new challenge for the series. For as long as the Doctor couldn't control the TARDIS, unpredictable landings in dangerous places were only to be expected; now that he *can* control it, what's his excuse for continually wandering into trouble? It's a question that the series proceeds to answer with a succession of motivational devices like the Randomiser, the quest for the Key to Time and the escape from E-Space, but more significantly it puts a final varnish on the Doctor's evolution into an out-and-out altruist: now that he has the choice *not* to get into trouble, the fact that he carries on doing so wipes away any lingering traces of the self-interest that had originally coloured his earlier incarnations, and renders him unequivocally a hero.


TARDIS-within-a-TARDIS shenanigans in 1981's *Logopolis*.

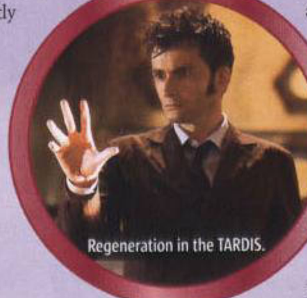
As the Doctor evolves as a character, so too does the TARDIS. As far back as *Inside the Spaceship* there had been hints that the ship might be a living thing, but with the introduction of her 'telepathic circuits' in *The Time Monster* and a growing sense of simpatico between ship and pilot during the 1970s (she faithfully brings the stricken Doctor home to die in *Planet of the Spiders*, and even 'groans' with an electronically treated rendition of his voice in *The Invasion of Time*), the TARDIS begins to reveal a personality all her own. This development is rather quashed in the dying days of the Fourth Doctor's reign by the arrival of script editor Christopher H Bidmead, an outspoken advocate of 'real' science who preferred to see the TARDIS not as a mystical alien entity but as some sort of gigantic hard drive, but notwithstanding this rather prosaic repositioning of the goalposts, under Bidmead's guiding hand we see the TARDIS promoted to the status of *Doctor Who*'s central marvel as never before. In *Logopolis*, *Castrovalva* and *Frontios*, huge swathes of the action are set inside the TARDIS, and the show is arguably more concerned with the nature of the ship than with anything else. "If the TARDIS is what it claims to be, you could write entire series without going anywhere," Bidmead enthused recently.

The TARDIS gets dragged into a time corridor in *Resurrection of the Daleks*.

While some fans can't get enough of this kind of stuff, there's an opposing school of thought which has mixed feelings about an over-reliance on the TARDIS and her mysteries: it's a school to which the series currently appears to subscribe, and one which has seldom been more succinctly expressed than by current showrunner Steven Moffat when, way back in the wilderness days of 1999, he told **DWM** that "I just want him out of those TARDIS doors and having adventures. Us kids want Narnia, not the wardrobe."

And, marvellous though the TARDIS assuredly is, that's a very important point. In a sense the TARDIS is precisely like Lucy's wardrobe, or Alice's rabbit-hole, or Mr Benn's changing-room: like them, it's a miraculous portal leading to adventure. Unlike them, the TARDIS occasionally plays host to the action, but when all is said and done the Doctor's ship is a device – a wonderful device, but a device nonetheless – designed to drop him into new adventures. Sometimes those adventures might go on to involve the TARDIS herself, and sometimes she won't be required: as writer Robert Shearman recently observed, part of the genius of the TARDIS is this very flexibility, the fact that she "will do whatever the story requires at that moment." But whatever the ebb and flow of the ship's role over the last five decades, it's perfectly possible to draw a line directly from *Doctor Who*'s earliest episodes right up to the present day. When the Ninth Doctor reveals in *Boom Town* that the TARDIS is alive, and that beneath the console is an almost unimaginable source of power, he's not just conjuring up memories of mythology mined by the TV Movie or *The Deadly Assassin*: he's harking right back to revelations made by the First Doctor: "If you felt the power," he declares in *Inside the Spaceship*, "you wouldn't live to speak of it." And just as the TARDIS actively participates in the Doctor's earliest regeneration, erupting in a pandemonium of flashing lights and twitching controls as he collapses to the floor at the end of *The Tenth Planet*, so it responds to the tumult of the Tenth Doctor's demise at the climax of *The End of Time*. And that's *Doctor Who* in a nutshell: so much has changed, and yet so much has stayed the same. Ten Doctors have come and gone, but as the Eleventh sets off on his travels, his hands are still at the controls of the same miraculous cabinet of curiosities that we first saw standing in that foggy junkyard all those years ago... ►

A source of unimaginable power is beneath that console...


Regeneration in the TARDIS.

Box of Tricks!

"The TARDIS, when working properly, is capable of many amazing things," declares the Doctor in *Attack of the Cybermen* – and he's not wrong. Here are just a few of the miraculous attributes of the TARDIS which have been conveniently introduced by cornered scriptwriters over the years, only to be forgotten just as promptly...

Does the TARDIS have isomorphic controls? The Doctor certainly made Sutekh think so!

Melting Lock

"It's a defence mechanism," explains Susan in *The Daleks*. "There are 21 different holes inside the lock. There's one right place and 20 wrong ones. If you make a mistake, the whole inside of the lock will melt!" Thankfully, this rather drastic safety feature is long forgotten by the time the Brigadier tries unsuccessfully to unlock the TARDIS in *Spearhead from Space*, otherwise the Doctor's exile on Earth might have lasted a whole lot longer. Actually, no, come to think of it, a whole lot shorter: presumably he'd have gone up in flames with the rest of the planet after failing to save it from Project Inferno.

The Time Scanner

"Let's have a look at the Time Scanner!" announces the Doctor out of the blue as the travellers board the ship at the end of *The Moonbase*. This never-before-mentioned gizmo can reveal the future, and sure enough it proceeds to show our heroes a giant crab's claw, securing a pre-emptive scream from Polly and setting the scene for next week's encounter with the Macra. Curiously, the Doctor never bothers to use this gadget again, leaving us to ponder how differently things might have turned out if, for example, he'd gone to the trouble of taking a peek at the Time Scanner before inviting Adric to join him aboard the freighter in *Earthshock*. Then again, maybe that's precisely what he did.

The Hostile Action Displacement System

"It only does that, you see, if I remember to set the HADS," beams the Doctor happily as the TARDIS escapes dispersal at the hands of the crystalline Krotons by automatically dematerialising and reappearing a few hundred yards away. You've got to ask: why doesn't he just leave it switched on the whole time? There are plenty of other stories in which this policy would reap significant benefit – *Frontios* springs to mind – but alas, it was not to be. The HADS was never heard of again.

Indestructibility

"The TARDIS may have its faults, but it is indestructible," the Doctor cheerfully assures Jo in *The Curse of Peladon* as they cling to a mountainside and watch the police box tumble thousands of feet down a sheer precipice. Well, that's a relief. Mind you, this revelation renders the HADS pretty much redundant, doesn't it? Not to mention making the first two episodes of *Castrovalva* pretty pointless. And *Frontios* pretty unintelligible. And the otherwise nail-biting Bandril missile sequence in *Timelash* pretty undramatic. And... oh, you get the idea.

Isomorphic Controls

We've already noted that the TARDIS key doesn't work for the Brigadier in *Spearhead from Space*, but this turns out to be a bit of a one-off, as various companions subsequently have no trouble unlocking the doors (Sarah Jane manages it in both *Planet of the Spiders* and *Planet of Evil*, for example). Perhaps the Doctor telepathically 'releases' the key mechanism to his friends when he wants to, but whatever the case, we don't hear any more of this type of talk until *Pyramids of Mars*, when the Doctor tells Sutekh that the flight controls of the TARDIS are isomorphic, meaning that they respond only to him. Sounds reasonable at the time, but on reflection it seems likely that the Doctor is just fibbing to save his own skin: after all, Leela dematerialises the ship in *The Face of Evil*, Romana takes over the wheel in *The Pirate Planet*, Tegan twocks the TARDIS in *Four to Doomsday*, the Master fires up the engines in *Utopia*... we could go on.

Temporal Grace

As the Doctor explains to a frustrated Eldrad in *The Hand of Fear*, the interior of the TARDIS exists "in a state of Temporal Grace," meaning that weapons don't work. Fine, but try telling that to the luckless Professor Kyle, shot dead in the TARDIS control room in *Earthshock*. A couple of stories later Nyssa even points out this glaring continuity error, for all the world as though she's a pedantic fan adviser intent on making the show as dull as possible. Frankly she needn't have bothered, as the Temporal Grace rule was broken long before *Earthshock*: the Doctor zaps a Sontaran in the TARDIS in *The Invasion of Time*, and the Terileptil Android lets off a couple of pot-shots in *The Visitation* before Nyssa ruthlessly shakes it to death with her giant vibrating machine.

Ticking the Boxes!

The Doctor isn't the only one with a TARDIS, you know...

The Monk *(The Time Meddler, The Daleks' Master Plan)*

The Daleks *(The Chase, The Daleks' Master Plan)*

Okay, so it's not actually a bespoke TARDIS from Gallifrey, but it's bigger inside than out, and it travels through space and time, so it's a TARDIS in all but name. Clever old Daleks. Other less-deserving wannabe TARDISes appear in *The Talons of Weng-Chiang* and *The Two Doctors*, but in both cases there's no dimensional transcendentalism and the time-travel technology is flawed with disastrous consequences for the villains, so they don't count.

The War Chief & the Aliens *(The War Games)*

The TARDIS clones built by the renegade Gallifreyan War Chief for his alien allies are referred to as SIDRATs (pronounced 'side-rats'), which of course is 'TARDIS' backwards. No attempt is made on screen to suggest that SIDRAT is an acronym, but in his *War Games* novelisation, Malcolm Hulke reveals that the letters stand for 'Space and Inter-time Directional Robot All-purpose Transporter'. Hmm. Bit of a mouthful.

The Time Lords *(The War Games)*

It goes without saying that the Time Lords have TARDISes, but interestingly this is the only story in which we see any other TARDISes hanging around on Gallifrey. A couple of seasons later in *Terror of the Autons*, the arrival of a Time Lord messenger who appears hovering in mid-air is accompanied by the familiar TARDIS materialisation sound effect, which may or may not suggest that he's actually standing in the doorway of a TARDIS which is invisible owing to a fully functioning chameleon circuit. This theory might seem a bit of a stretch, but at least it would explain why the Fourth Doctor later omits to avail himself of the singularly felicitous ability to float hundreds of feet above the ground beside a radio telescope...

The Master

(Terror of the Autons, The Claws of Axos, Colony in Space, The Time Monster, The Deadly Assassin, The Keeper of Traken, Logopolis, Castrovalva, Time-Flight, The King's Demons, Planet of Fire, The Trial of a Time Lord)

It's implicit that the Master has a TARDIS in various other stories too, but these are the only occasions on which we see it. By *The Keeper of Traken* the Master has acquired a second TARDIS since his last encounter with the Doctor (the original is kept on board the new model), though we're never told how he got hold of it. This new TARDIS seems to be destroyed at the end of the story.

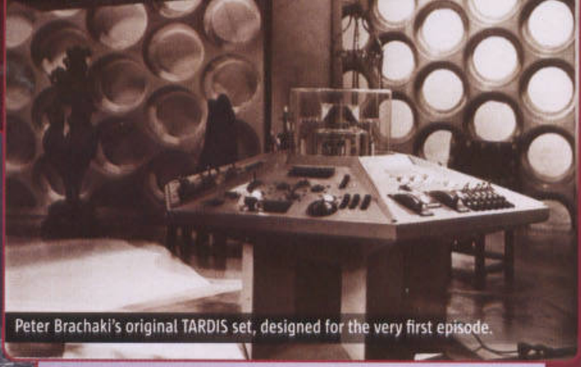
Professor Chronotis *(Shada)*

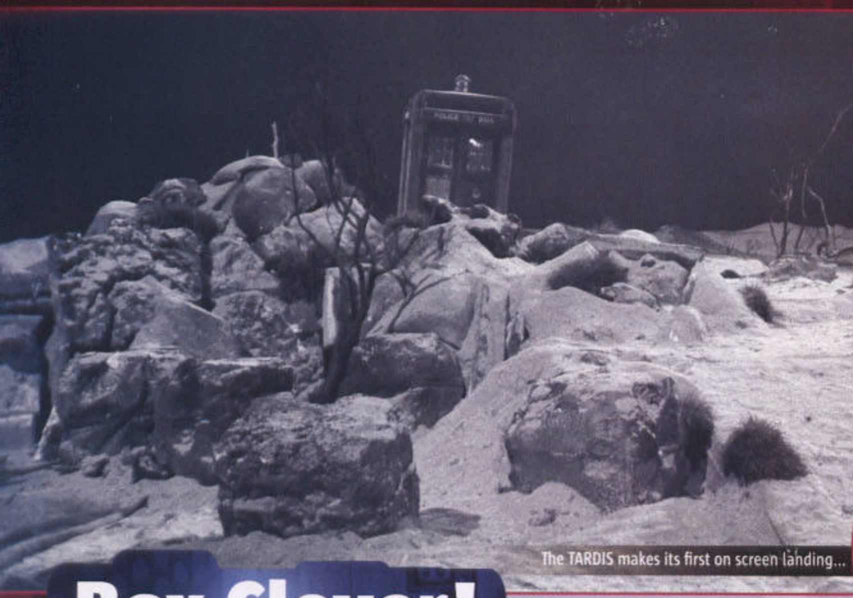
Shada was never completed or screened, but let's include old Chronotis for the sake of completion. We might also assume that other Gallifreyan exiles like K'anpo Rimpoche in *Planet of the Spiders*, Drax in *The Armageddon Factor* and Azmael in *The Twin Dilemma* might have the odd TARDIS stashed away somewhere, but we're never told as much.

Omega *(Arc of Infinity)*

The Rani *(The Mark of the Rani, Time and the Rani)*

The Watcher's Guide to the TARDIS


Peter Brachaki's original TARDIS set, designed for the very first episode.


The TARDIS makes its first on screen landing...

Box Clever!

Who designed the TARDIS? Fictionally, that's a tricky question. The body of evidence gathered from the first 30 seasons of *Doctor Who* would strongly suggest that TARDISes (or TT Capsules as the Time Lords prefer to call them) form a long-established cornerstone of Gallifreyan technology, their creation made possible by the sacrifice of the solar engineer Omega when he harnessed the power of a black hole, before unfortunately falling down it in the process – and thus that their existence was commonplace long before the Doctor came along. The unfinished story *Shada* implies that the Time Lord criminal Salyavin skedaddled in a TARDIS before the Doctor was even born, while in *Arc of Infinity* it turns out that even the long-lost Omega owns a TARDIS – er, somehow.

However, a couple of lines from the earliest days of the series paint a rather different picture: firstly, there's Susan's claim in the very first episode that she made up the name 'TARDIS' herself [*see the section below for more on this – Ed*], and secondly there's the Doctor's throwaway line in *The Chase* to the effect that the Time Path Detector has "been in the ship ever since I constructed it." Predictably, fans have tried to square this apparent circle by pretending that 'it' refers not to the ship but to the Time Path Detector, but this is a bit desperate: it's perfectly clear that he's talking about the TARDIS. So, what are we to believe? That the Doctor built the TARDIS himself or, as is later revealed in *The War Games* and reaffirmed on countless occasions thereafter, that he stole it from Gallifrey? Well, there's actually no real reason why both can't be true. After all, the word he uses in *The Chase* is 'constructed', not 'invented'. Perhaps all Time Lords are required to construct a TARDIS as part of their academy training, before surrendering it to the authorities – and if that were the case, wouldn't it make perfect sense later on for the Doctor to 'borrow' the one he built himself?

Doctor Two's 'old' console.

Non-fictionally, the question of who created the TARDIS is rather easier to answer. While Dalek designer Ray Cusick was destined never to find fame commensurate with his colossal contribution to the series, he's a positive celebrity by comparison with the man who designed the original TARDIS interior. Perhaps the most unsung of all *Doctor Who*'s early heroes is a BBC production designer called Peter Brachaki, who worked on the show's unscreened pilot episode and was thus responsible for designing the TARDIS control room. Brachaki's sets returned for the transmitted version of *An Unearthly Child*, but Brachaki himself did not: after a difference of opinion with the production team he was replaced by Barry Newbery, who designed the remaining three episodes of *100,000 BC* and many more serials thereafter. Peter Brachaki never worked on *Doctor Who* again, but his contribution to the series is still felt to this day: a succession of TARDIS sets have come and gone over the years, but Brachaki's distinctive roundel-studded wall panels, and the hexagonal console with its rising and falling central column, remain the quintessential components of the TARDIS interior. And amazingly, notwithstanding several major refurbishments to the column and control panels, Brachaki's original console prop remained in use for more than two decades: its last regular appearance was in the Fifth Doctor's adventure *The King's Demons*, and it later came out of retirement to play the Second Doctor's console in *The Two Doctors*. Now that's value for money.

Puzzle Box!

TARDIS or *Tardis*? 'Dimension' or 'Dimensions'? These are the sorts of burning questions which keep *Doctor Who* experts awake at night. In common with most specialist *Doctor Who* literature over the years, **DWM**'s house style has always been to spell the ship's name in block capitals – not unlike the styling of **DWM** itself – to emphasise its acronymic origin. However, not everyone agrees with this: many mainstream publications, such as *Inside Soap* and *Radio Times*, choose instead to style the ship's name *Tardis*. Now, before we laugh out loud at such crass ignorance, it's worth bearing in mind that, from the earliest days of the series, the majority of the show's rehearsal and camera scripts have indeed spelled 'Tardis' with no more than a capital T. Several of the early *Doctor Who* novelisations also preferred to go with an italicised and lower-case *Tardis* – which is, after all, how we generally write the names of ships, from the *Mary Celeste* to the *Enterprise*. We say TARDIS, they say *Tardis* – but let's not call the whole thing off. There's room enough for both.

Did Susan *really* think up the name 'TARDIS'?

A trifle more contentious is the habit of some of the early novels (take a look, for example, at the opening line of *Doctor Who and the Zarbi*), to refer to the ship simply as '*Tardis*', without the definite article. Peter Cushing's big-screen Dr Who adopts this disconcerting habit in the two 1960s Dalek movies, but despite Barbara trying it for size in the second episode of *Marco Polo* ("Look, TARDIS is the only home we have at the moment"), the article-free version has never caught on in the TV series. In any case, it's worth remembering that the Doctor's vessel is only occasionally referred to by name in those early adventures: during the First Doctor's era we're just as likely to hear him and his companions refer to it simply as 'the Ship'. Opinions might differ about the title of the show's third adventure, but we're all agreed that it certainly *isn't* called *Inside the TARDIS* – in fact, the word 'TARDIS' is used only twice in that entire story.

While we're dissecting the anatomy of TARDIS nomenclature, we'd better stop and ponder that confusing little moment in *An Unearthly Child* when the Doctor's granddaughter Susan claims to have "made up the name TARDIS from the initials" – confusing because, in later stories, every Time Lord from K'anpo to Borusa freely uses the word 'TARDIS' as though it's a standard piece of Gallifreyan terminology. So either Susan is fibbing, or else her coinage struck a resounding chord in the Time Lords' collective imagination before she and the Doctor absconded from their home planet.

President Borusa.

And then there's the knotty old problem about whether the 'D' stands for 'Dimension' or 'Dimensions'. There are two schools of thought here: the 'Dimension' lobby maintains that because Susan uses the singular in the first ever episode she must be right, and that any contradiction thereafter is simply wrong – whereas those who prefer 'Dimensions' point out, not unreasonably, that (a) the phrase 'Time and Relative Dimensions in Space' actually makes grammatical sense, whereas 'Time and Relative Dimension in Space' doesn't, and (b) it becomes 'Dimensions' as early as *The Time Meddler* (which is the very next time the acronym is trotted out), and thereafter remains 'Dimensions' right up until the Ninth Doctor reignites the debate by reverting to the singular in *Rose*. Phew. This one looks likely to run and run... DWM

Next month: we explore a veritable A-Z of TARDIS interiors, from the Ancillary Power Station to the Zero Room – and, of course, the ever-changing control room itself...

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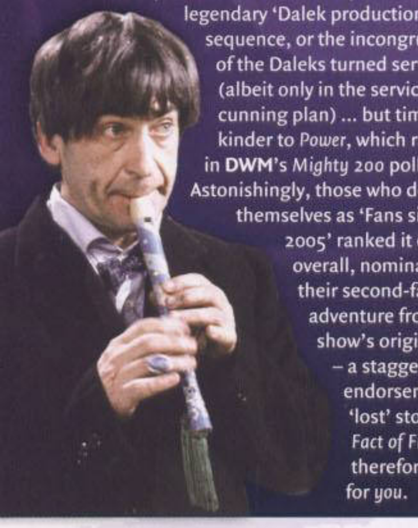
The Doctor has regenerated! **Alan Barnes** goes back to 1966, and the first occasion that the Doctor popped on a bow tie...

The Power of the Daleks

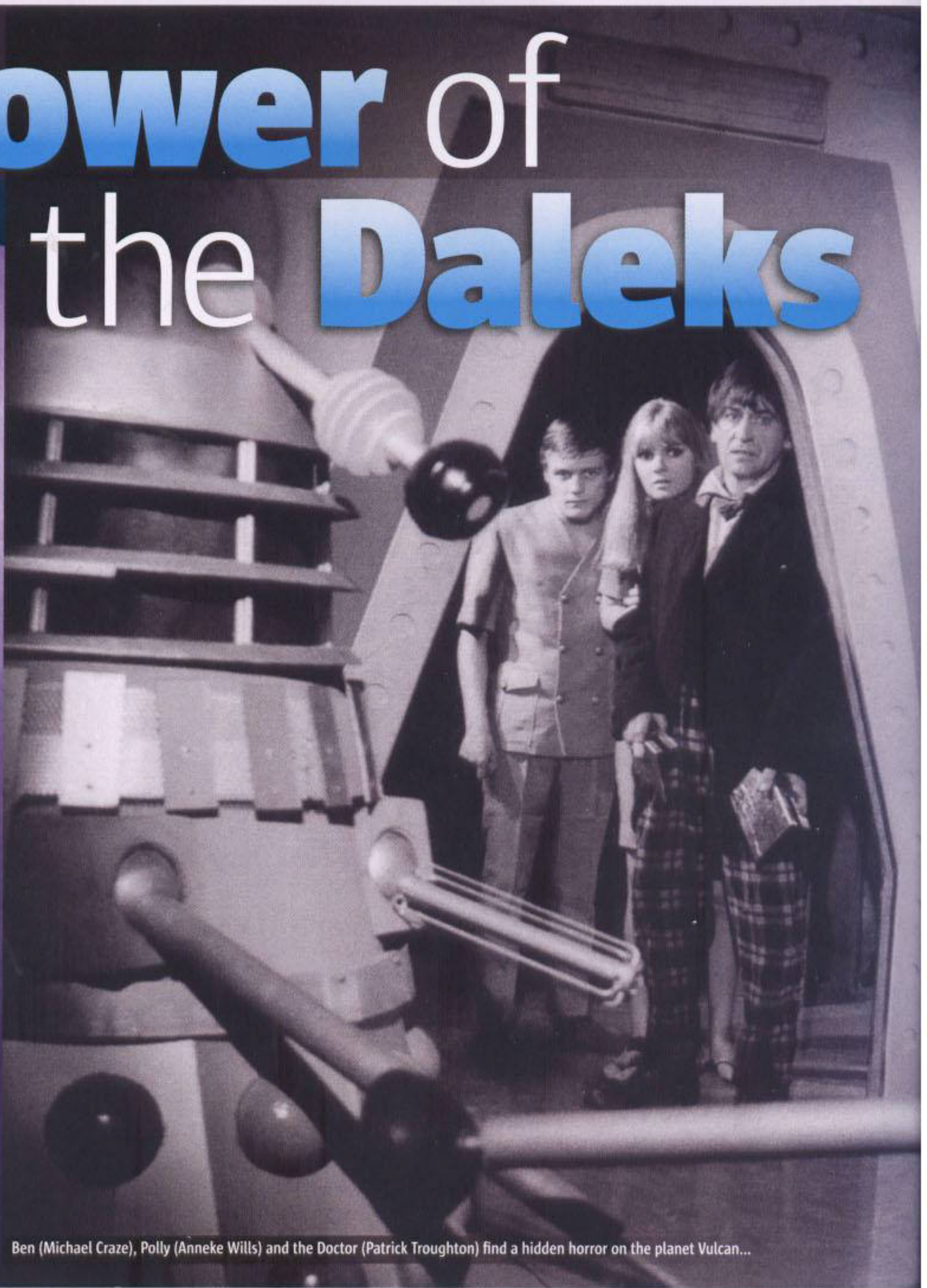
"Why do human beings kill human beings?"

... ponders a Dalek, philosophically, in Episode Five of *The Power of the Daleks* – just after villain Bragen has used it to depose his superior, Governor Hensell. But Bragen's motives shouldn't be such a mystery to it, because almost everyone on the planet Vulcan is after the exact same thing: power. Electrical power, in the Daleks' case; political power, in Bragen's; scientist Lesterson has his eyes set on the Daleks' computing power; Hensell, their mining power; *femme fatale* Janley, their firepower; Valmar, Janley's sexual power. The (new) Doctor, even, begins the story dependent on the TARDIS' reinvigorating power.

It's rare for a *Doctor Who* adventure to demonstrate such a clarity of theme, and sense of purpose – but at the time of its transmission, the shock of the Doctor's renewal proved too much for the majority of the series' regular viewers to get past. 'Why turn a wonderful series into what looked like Coco the Clown?' an irate Cornwall resident wrote to *Radio Times*, predicting that: 'thousands of children will not now be watching *Dr Who* [sic] which up to now has been the tops'.



History tells us otherwise. Maybe it's that rightly legendary 'Dalek production line' sequence, or the incongruous sight of the Daleks turned servants (albeit only in the service of their cunning plan) ... but time has been kinder to *Power*, which ranked 21st in **DWM**'s *Mighty 200* poll of 2009. Astonishingly, those who described themselves as 'Fans since 2005' ranked it eighth overall, nominating it their second-favourite adventure from the show's original run – a staggering endorsement of a 'lost' story. This *Fact of Fiction*, therefore, is for *you*.



Ben (Michael Craze), Polly (Anneke Wills) and the Doctor (Patrick Troughton) find a hidden horror on the planet Vulcan...

EPISODE ONE
BROADCAST: 5 NOVEMBER 1966

Dr Who (Patrick Troughton) lies on the floor of the TARDIS, his features having become those of a younger man. His friends Ben (Michael Craze) and Polly (Anneke Wills) stand to one side. Ben refutes Polly's assertion that this new man is the Doctor...

The scene continues directly on from the end of *The Tenth Planet* Episode 4 – where Ben and Polly rushed into the TARDIS (Polly clearing the Doctor's scarf from his face) *before* the commencement of the Doctor's transformation. Their dialogue, however, implies that they did *not* witness the change: "... whatever happened, happened in here." The discontinuity would appear to stem from the fact that, on the night of recording, *The Tenth Planet*'s closing scene was not choreographed exactly as specified in its camera script. The episode *ought* to have concluded with Ben and Polly edging into the TARDIS 'through the smoke' to see the Doctor 'lying by the central column his head covered by his cloak', ending with Polly's gasp: 'Oh Ben! His face look at it [sic].' Until a very late stage, therefore, the Doctor's first physical transformation was not intended to be seen – neither by his companions, nor by his BBC1 audience – and no-one adjusted the script of this subsequent episode to fit with the sequence of events as they'd actually played out in the final version of *The Tenth Planet*. [See also *The Fact of Fiction*, **DWM** 352.]

The new Doctor opens his eyes, and struggles to sit up. His vision blurs...

... and a racing heartbeat fills his ears, this being the only time we experience the aftermath of the transformation process from the Doctor's point of view. It's a single heartbeat, however – it isn't until the Third Doctor's first story, *Spearhead from Space* (1970), that the Doctor is said to have two hearts.

Whitaker's rehearsal scripts suggested that the Doctor's cloak is now 'old and threadbare' and 'may even come to pieces in his hands', describing it as 'an old shell the Doctor is now discarding' – hence the 'new costume, one he has never been known to wear before' beneath. In the finished programme, the Doctor's costume has indeed undergone a total transformation: see "*I Would Like A Hat Like That!*" page 52.

Focusing his gaze on the TARDIS console, he raises himself to his feet, dematerialises the Ship... and begins rooting through a nearby chest, placing several items in his pockets, including a dagger from Saladin...

... which would appear to be a reference to *The Crusade* (1965), but for the fact that the Doctor never met Saladin in *The Crusade*...!

... and a shard of metal, which prompts him to utter the word "Extermination".

Whitaker had the Doctor opening not a chest, but a drawer set into the central column, from which he produces: a 'Very fashionable' ear-ring he'd 'discarded on one occasion' (of renewal?); a metal bracelet he was wearing 'the last time' he renewed; a dagger, retained as a memento of 'a visit to the Aztecs' (in, we presume, *The Aztecs*, 1964); and a dull piece of metal 'My grand-daughter Susan gave me in memory of our adventure on Skaro with the Daleks' (as outlined in the first Dalek serial, 1963-4).

The Doctor tells Ben he's been "renewed": "It's part of the TARDIS – without it, I couldn't survive."

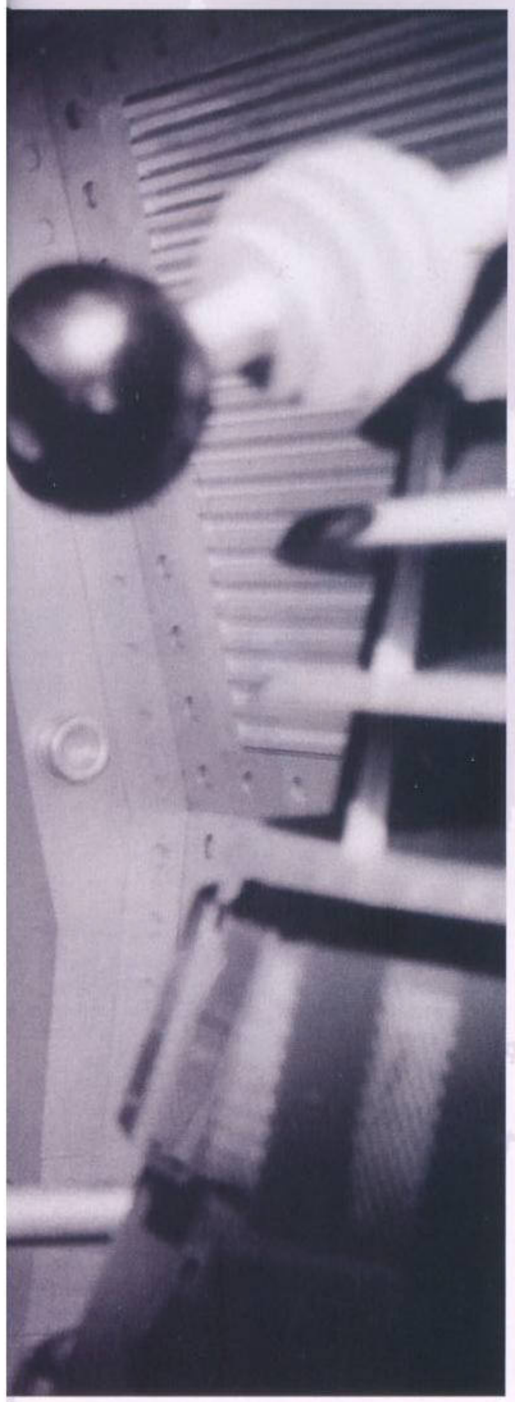
This is a significant dilution of Whitaker's original, in which the Doctor described how 'agonizing' the renewal process can be: 'No one would ever submit to it voluntarily... I fight it every time – but I cannot resist... It is over seven hundred and fifty years since I left my own planet.' Clearly, therefore, Whitaker intended to suggest that the Doctor has been 'renewed' at least twice before, possibly many times; and since the process is 'part of the TARDIS' (*ie*, unnatural) he meant to imply that the Doctor's natural lifespan is significantly shorter than 750 years.

John Peel's novelisation, *Doctor Who: The Power of the Daleks* (1993) – a mish-mash of Whitaker's rehearsal scripts and Spooner's rewrites, laced with continuity references – describes 'a large octagonal device... slowly descending' from the TARDIS ceiling just prior to the (old) Doctor's collapse. Intended, presumably, to explain away the similar arrangement seen in the original TARDIS control room design, first glimpsed in the series' first ever episode, *An Unearthly Child* (1963) – *this*, we infer, is the 'part of the TARDIS' responsible for the Doctor's renewal!

That's 'renewal', not 'regeneration', a term not applied to one of the Doctor's physical transformations before *Planet of the Spiders* (1974). It's worth considering that on no other occasion has the Doctor referred to needing 'part of the TARDIS' to effect such a change; and although many of his subsequent transformations have indeed occurred within its walls, the third, fourth and seventh did not, and it's not clear exactly where and when the second and eighth took place. So is this the same process? (In later transformations, his clothes have remained unchanged.)

How's this for a theory: what if the Doctor's First incarnation was actually his Second, and the ➤

'Is the **Doctor's First incarnation actually his Second**? Has the 'renewal' process returned him to **his original physical form?**'



ESSENTIAL INFO

The third of the nine serials making up *Doctor Who*'s fourth season, *The Power of the Daleks* (1966) was the first adventure of the 'renewed' Second Doctor – ill-health having forced William Hartnell, the series' much-loved original lead, to make way for Patrick Troughton, an actor 12 years his junior... an age differential greater than that between Tenth Doctor David Tennant and the new, youngest-ever Doctor Matt Smith.

It was BBC Head of Serials Shaun Sutton who decided that *Doctor Who* should continue, despite Hartnell's resignation. Although Sutton, together with *Doctor Who* producer Innes Lloyd, considered a number of possible replacements (including British film stalwart Michael Hordern, then best known for playing fussy, First Doctor-ish Establishment types), it seems that Troughton, whom Sutton had known as a drama student, was the only real contender – his many appearances in family serials such as *Robin Hood* (1953) and *The Adventures of the Scarlet Pimpernel* (1955-6) having demonstrated his affinity with *Doctor Who*'s audience. For his part, Troughton thought the idea of his taking over from Hartnell 'a fairly quick way of making [*Doctor Who*] die a death...'

To smooth over such an unprecedented change of lead, Innes Lloyd drafted in the Daleks – whose popularity, arguably, eclipsed the Doctor's own! Their creator, Terry Nation, was by now script supervisor on the ITC adventure series *The Baron* (1966-7), and was no longer free to write for *Doctor Who*. The production team turned instead to David Whitaker, story editor at the time of the series' launch in 1963 – and who had collaborated with Nation in devising both the *TV Century 21* comic strip *The Daleks* (1965-7) and the stage play *The Curse of the Daleks* (1965-6).

Whitaker's six scripts, commissioned under the title *The Destiny of Dr Who* [sic], were delivered to story editor Gerry Davis between 25 July and Wednesday 5 September 1966, with revised versions of the final three in place by 23 September. The original plan – as outlined in a *Daily Telegraph* report on Troughton's casting, dated 2 September – was to present a *'Tougher' Doctor Who*; and so, in these rehearsal scripts, the new Doctor was characterised (in Troughton's words) as 'a very verbose, autocratic Sherlock Holmes type – who never stopped talking!' Troughton, however, had come to see his Doctor as more of a listener, and Head of Drama Sydney Newman had since become enamoured of the idea that the new Doctor should be a scruffier space itinerant of sorts: a 'cosmic hobo'.

NOVEMBER 5-11
Radio Times
BBC-1
tv
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DALEKS ARE BACK ON BBC-1

Watched over by director Christopher Barry, who'd been responsible for the Daleks' début episode, back in 1963, three days' worth of Doctorless inserts – the 'Dalek production line' scenes in Episode Four, and shots of the Daleks' destruction in Episode Six – were mounted at the BBC's Ealing Film Studios between Monday 26 and Wednesday 28 September. But on Friday 7 October, eight days before Episode One was due to be recorded, Newman read the rehearsal scripts, now titled *Doctor Who and the Power of the Daleks* – and demanded the new Doctor's character be 'radically altered'. In an unprecedented move, rehearsals and recording for Episode One were postponed by a week. With Whitaker unavailable, and Davis busy working on scripts for the next adventure, *The Highlanders* (1966-7), Dennis Spooner, another former story editor and Nation collaborator, was hired to rewrite the scripts – softening the new Doctor considerably in new versions of the first two episodes delivered six days later, on Thursday 13 October.

All six episodes were recorded over six consecutive Saturdays at Riverside Studios, Hammersmith – beginning with Episode One on the night of 22 October, exactly two weeks ahead of transmission.

Between 1967 and 1976, the original two-inch videotapes for all six episodes were wiped and reused by the BBC Engineering Department. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia in July and August 1967, and again in May 1968. *The Power of the Daleks* also aired in New Zealand late in 1969; the same films were sent on to Singapore early in 1972. By late 1976, BBC Enterprises no longer held prints – which remain missing, presumed junked.

Nonetheless, a number of short extracts have since been recovered, plus several fragmentary low-grade 8mm 'home movie' clips. More substantially, fan-made soundtrack recordings and off-screen 'telesnaps' for all six episodes have enabled *The Power of the Daleks* to be made commercially available in both CD and MP3-CD formats. The telesnaps remain available to view at *www.bbc.co.uk/doctorwho/classic/photonovels/power/index.shtml* 'renewal' process witnessed here returned him to his original physical form? In other words, he was born resembling the actor Patrick Troughton, regenerated into a form resembling that of the actor William Hartnell – and the 'renewal' process returns him to his original state? In which case: in *The Deadly Assassin* (1976), we learn that the Doctor may regenerate twelve times only – but who's to say he cannot be 'renewed' again? Renewed an infinite number of times, even? Who's to say this hasn't already happened, many times before? Certainly, it'd explain away the problem of the 'pre-First Doctors' apparent in *The Brain of Morbius* (1976).

Look, it's only a theory...

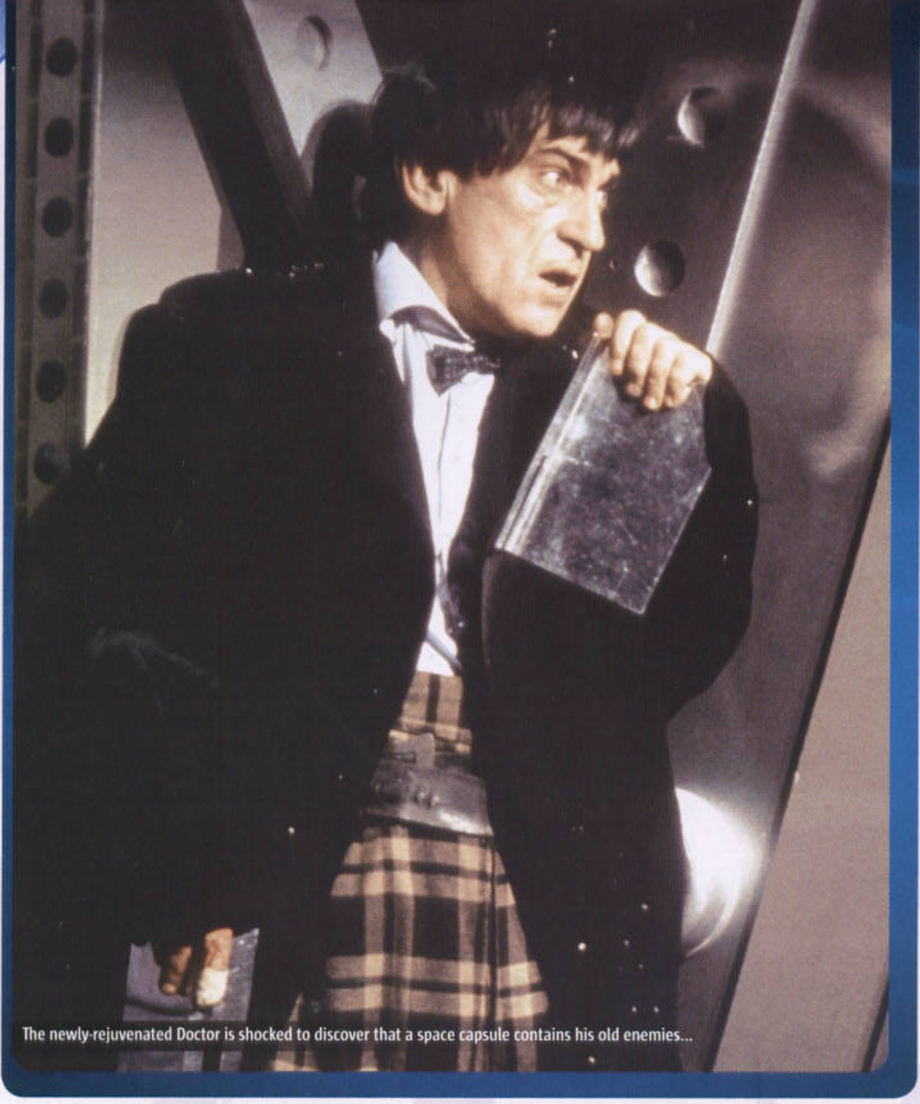
He returns to the chest, picking out the (old) Doctor's 500 Year Diary. Realising that the Ship has landed, he decides to head out for a stroll.

Here, an odd, ominous character beat was excised from the rehearsal scripts. Just before exiting the TARDIS, Whitaker had the Doctor say, 'Yes, I think we'll make some changes.' Stage directions had him 'glance at Polly and Ben for a moment... he might mean the bust of Napoleon and ormolu clock on its stand, that they must be removed... [or] something sinister towards his two travelling companions.'

In Whitaker's version, Ben was more-or-less convinced of the new Doctor's identity by this point – but Polly was not: 'He hasn't proved anything... Can't you see, that man could be anyone. Oh, Ben... don't take everything he says blindly.'

In his novelisation, John Peel concocts a reason why Ben should remain so suspicious of the Doctor, despite having directly witnessed his renewal: he reckons that one of the Doctor's enemies must have 'snatched him out of the TARDIS and taken his place'.

Reading the Diary, the Doctor walks out into a rocky alien landscape, oblivious to the pools of bubbling liquid all around. A stranger (Martin King) calls out to him: "Ah, so you've come at last. I'm from Earth. I'm the Examin–" A pistol shot sounds out, and the man falls dead. Checking his body, the Doctor observes his badge, which reads: 'Earth Examiner. Accord every access. Vulcan.'



The newly-rejuvenated Doctor is shocked to discover that a space capsule contains his old enemies...

In Whitaker's scripts, the Examiner approached the Doctor bearing 'a small folded card' listing his credentials.

The assassin is a figure wearing white overalls and goggles, who approaches, raising a gun... but ducks behind a rock at the sound of Ben's voice...

In the televised version, Ben and Polly are entirely blasé about having found themselves, for the first time we know of, on an alien world. John Peel elaborates on Ben's wonderment at this new environment – but Polly is less impressed, sniffing: 'What a hole.'

Ben warns Polly not to touch the liquid in the pools: "it's quicksilver – it gets through the pores." Too late; Polly inhales a spray of mercury vapour, and collapses.

'Mercury geysers' had previously featured in the *TV Century 21* comic strip *The Daleks*, written by Whitaker. In the 'Dalek Zeg' storyline (issues 11-17, 3 April-15 May 1965), the Emperor lures its rival Zeg into the Geyser Swamp of Skaro – and deflects the course of a mercury geyser, dousing Zeg in the stuff.

The assassin knocks the Doctor cold – and places a button in his hand, before dragging the Examiner's corpse away. Soon after, the recovering Doctor plays unconscious as two white-overalled figures confer: Bragen (Bernard Archard) asks Quinn (Nicholas Hawtrey) why Earth has chosen to send an Examiner to Vulcan, two years early.

The Examiner sub-plot appears to have been inspired by Nikolai Gogol's *The Government Inspector* (1836), a satirical play in which the corrupt Mayor of a small town in Tsarist Russia, plus his various cronies, mistake the newly-arrived fop Khlestakov for a government inspector, acting incognito in order to sniff out corruption. A Royal Shakespeare Company adaptation of Gogol's play (featuring David Warner and Timothy West, among others) had opened at London's Aldwych Theatre on 19 January 1966...

Quinn tells the groggy Ben that they saw the Examiner's rocket overshoot the landing area, and introduces himself as Deputy Governor; Bragen is Head of Security.

Later, in his Laboratory, scientist Lesterson (Robert James) learns of the Examiner's arrival...

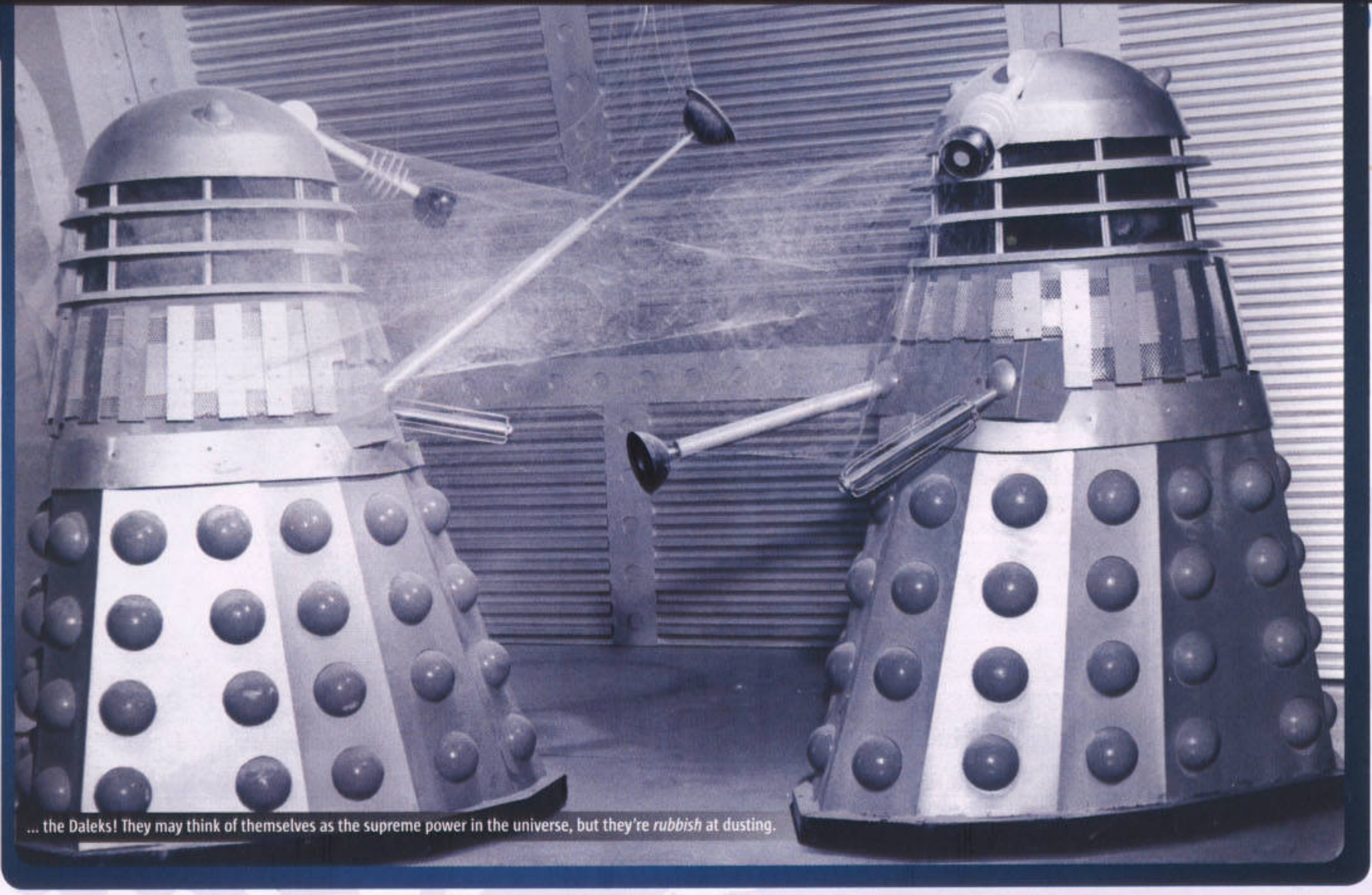
Whitaker's stage directions described Lesterson as a dedicated scientist, 'more in the Bronowski

"I WOULD LIKE A HAT LIKE THAT!"

Famously, Patrick Troughton initially proposed a radical change in the Doctor's appearance. In 1973, he recalled: "My original idea was to black up and wear a big turban and brass earrings and a big grey beard and do it like the Arabian Knights" – so that "when I'd finished... nobody would know who I was and I wouldn't be typecast." The production team, thankfully, had other ideas. The 'New Dr Who' character outline of autumn 1966 described how 'In the first serial, he wears a fly-blown version of the clothes associated with this character' – and Troughton later remembered being taken to theatrical costumiers Bermans and Nathans to look through 'all the old rubbish, really... We just got things out of hampers and had a look. It was sort of a ragged imitation of Billy Hartnell, I suppose, only way out.' (Elsewhere in this issue, Andrew Pixley presents evidence that Troughton once tried on an even more ragged 'hobo' outfit, in the run-up to his taking over from Hartnell.)

Head of Serials Shaun Sutton, however, remembered Troughton trying out at least one other look, at a 'parade' for Head of Drama Sydney Newman "in the dressing room in the basement of Television Centre... [Troughton] was dressed in his first costume, which for some reason was the captain of an American Mississippi showboat... Sydney took one look and said, 'Shaun, let's take a walk' ... By the time we got back, Innes [Lloyd, producer] had Patrick in the costume he would eventually wear for *Doctor Who*, that funny little suit and odd tie and the hat..." As 'The Watcher' indicated in **DWM** 408, the hat was a 'Paris Beau', not the oft-quoted 'stovepipe' – which might, in fact, have been just the thing for the captain of an American Mississippi showboat!

According to Sutton, Newman wasn't initially enthused by the 'cosmic hobo' get-up: "... he looked and he said, 'I still don't see it, but if you and Innes say it's okay, okay, go ahead,' and he stamped out and on the way he said, 'You'd better be good...'"


... the Daleks! They may think of themselves as the supreme power in the universe, but they're *rubbish* at dusting.

mould than that of Rutherford' – referencing the Polish-Jewish mathematician and biologist Jacob Bronowski (1908-74), then best known for his appearances on the intellectual BBC panel show *The Brains Trust* (1955-61), and the New Zealander Ernest Rutherford (1871–1937), often named the father of nuclear physics.

Lesterson's assistant Janley (Pamela Ann Davy) tries to interest him in a covert meeting, to "do something" about the running-down of the Colony – but Lesterson is interested only in the space capsule that dominates his lab, retrieved after 200 years in a mercury swamp.

In a Rest Room, the Doctor confirms to Ben and Polly that he means to impersonate the murdered Examiner...

▶ ... by tooting notes implying 'yes' or 'no' on his recorder – a mode of communication reminiscent of the film comedian Arthur Adolph 'Harpo' Marx (1888-1964), a clown who (unlike his no-less-famous Brothers) never uttered a line of dialogue, instead 'talking' by whistling, honking a horn or playing the harp, one of his two trademarks. The other, of course, was his pink or rust-coloured curly wig – a version of which Troughton would have worn as the new Doctor, had Michael Craze and Anneke Wills not intervened. In 1985, Troughton recalled: "Just before we went on, we got down to make-up and I'd had a lovely wig fitted... and I put it on, and they both looked at me and said, 'You look like Harpo Marx and we're not going on with you in that wig.' I said, 'Don't be ridiculous.' They said, 'No, sorry, no.' So they took if off and started doing things, combing it and lifting it and all that, and I ended up like the Beatles..."

Escorted by Bragen, Governor Hensell (Peter Bathurst) enters, but the Doctor refuses to give the reason for his arrival on Vulcan.

> 'If the **mutant is supposed to have come from the third Dalek**, when, where and how did it **manage to exit its casing?**'

In the lab, the Doctor surreptitiously compares a piece of metal said to have dropped from the capsule with the identical piece from the TARDIS chest. Lesterson operates a laser, opening a doorway into the capsule – but it leads only to an empty entry bay.

▶ Designer Derek Dodd had the capsule constructed with a hinged nose cone, which would be swung open during a recording break, enabling scenes to be recorded in the capsule interior.

That night, Polly wakes Ben, telling him that the Doctor has sneaked out. They follow him to the lab, watching as he enters the capsule and places one of the metal pieces in a slot... opening up an inner compartment, where two cobwebbed Daleks stand, inert. The Doctor beckons his companions in...

▶ "Polly, Ben, come in and meet the Daleks..." This moment makes up the Episode One trailer, which was discovered appended to a live telerecording of a current affairs programme at the BBC's Windmill Road film library in 2003. Since restored, it features as part of the DVD compilation *Doctor Who: Lost in Time.*

... telling them that the old Doctor got the metal piece from the Daleks: "I knew I should find them here..." But marks on the floor indicate a third Dalek had stood here. A sort of disembodied claw scuttles along the floor; Ben cries out a warning...

▶ Whitaker's version of the cliffhanger was rather different, with the Doctor wondering where the other Dalek is... while the 'claw' scuttles up towards his rear: 'It's behind me,' he whispers, beginning to turn...

EPISODE TWO
BROADCAST: 12 NOVEMBER 1966

The tentacled form scuttles away.

▶ Whitaker had the 'claw' whipping 'back out of sight' when the Doctor turns: 'I felt something,' he murmurs. 'Something was watching me...'

▶ The 'claw' never again reappears, nor is its presence explained. It's intended to be a Dalek mutant, yes – but later, Lesterson wheels the missing third Dalek out of a sealed cupboard in his lab. At this point, Lesterson believes the Daleks to be nothing more than robots – so if this mutant *is* supposed to have come from that third Dalek, when, where and how it managed to exit its casing is something of a mystery! John Peel has the mutant awoken 'in its cradle' by the light of Lesterson's laser, when he opens the capsule door – but only implies that the mutant enters the casing removed by Lesterson later. It's possible, of course, that the mutant has emerged from elsewhere in the capsule, and doesn't belong with that 'missing' Dalek at all; or that it's popped out of one of the two cobwebbed Daleks. But, again, how?

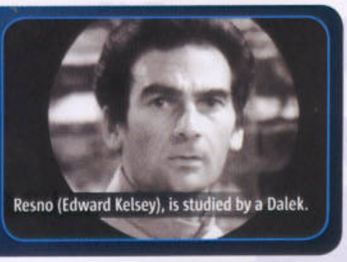
Ben fetches a torch from outside, failing to notice the arrival of Resno (Edward Kelsey) – who shrinks back,

▶

The genuine Examiner (Martin King).

A Dalek mutant slithers across the floor...

The Doctor impersonates 'The Examiner'.


Resno (Edward Kelsey), is studied by a Dalek.

unseen. Perhaps Lesterson has been experimenting on the Daleks, speculates the Doctor. When Polly points out the other Daleks were dead, the Doctor switches the torch off and on again. "Do you mean these things just need power?" asks Ben.

One Dalek, says the Doctor, is "All that is needed to wipe out this entire Colony..." Likewise, in the episode *Dalek* (2005), the Ninth Doctor (Christopher Eccleston) suggests that a single rogue Dalek could murder the million residents of nearby Salt Lake City.

Furious, Lesterson rushes into his lab, followed by Resno...

Whitaker's version of this scene began with the Doctor's companions still suspicious of the 'new' Doctor, Polly pointing out: 'It was very convenient "Finding" [sic] the Examiner's paper as you did...'

Lesterson's lack of reaction to the sight of the inert Daleks leads the Doctor to accuse him of having opened the capsule without permission, removed one of the Daleks, and hidden it.

A very Sherlock Holmes-y bit of reasoning on the Doctor's part! In the 'New Dr Who' outline of autumn 1966, he was described as sharing the 'sardonic humour' of Arthur Conan Doyle's 'Great Detective'. In the event, any obvious examples of such a sneery temperament in Whitaker's scripts were weeded out by Dennis Spooner – but other Holmesian traits remained extant: his deductive powers, as here; his playing of a musical instrument to aid his concentration; his code-breaking abilities, as demonstrated by his cracking of the rebels' noticeboard cipher in Episode Four; and, most obviously, the large magnifying glass drawn out of the TARDIS chest, back in Episode One.

> ‘**In the “New Dr Who” outline** of autumn 1966, **the Doctor was described** as sharing the **sardonic humour of Sherlock Holmes**...’

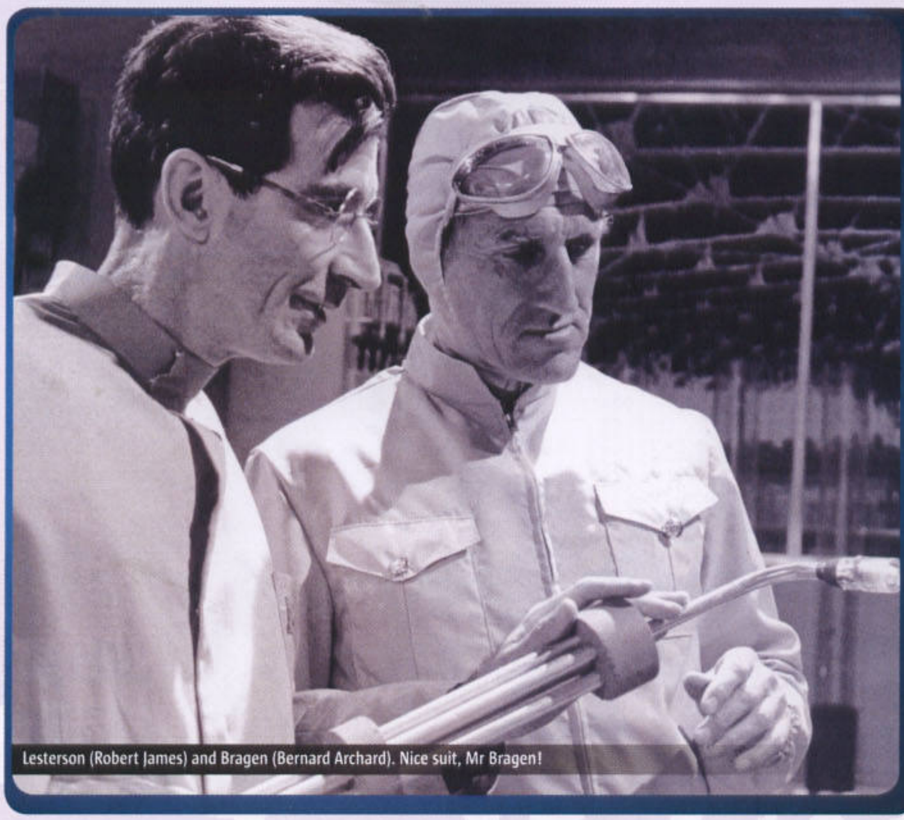
When Bragen arrives in search of the missing Examiner, the Doctor insists that the Daleks must be broken up, or melted down – and exits, to see Hensell. Alone, Lesterson opens a cupboard containing the missing Dalek, musing: "There must be some way to bring you back to life..."

Bragen returns the Doctor and his friends to the rest room, then goes to find Hensell. The Doctor searches a fruit bowl...

"Marco Polo, a friend?" thinks the Doctor. "I believe he was..." A reference to *Marco Polo* (1964), of course; and an indication that the Doctor is indeed suffering from some form of post-renewal amnesia.

... and stamps on the microphone he finds hidden there. The button, says the Doctor, is their only clue to the identity of the real Examiner's killer...

Here, Whitaker's scripts contained an intriguing anecdote – one that might have entirely changed the series' future direction, had Dennis Spooner not cut it out for no readily apparent reason!


Lesterson (Robert James) and Bragen (Bernard Archard). Nice suit, Mr Bragen!

Originally, after the Doctor has recalled the misery he's seen the Daleks cause, Polly asks: 'Did the Daleks destroy your planet?' 'Perhaps I'll never know,' replies the Doctor. 'You see, we left in the Tardis [sic], Susan and I – before the end...' The notion of a Doctor whose home planet has been destroyed, perhaps by the Daleks, would not become part of the series' back-story. (Well, not before 2005, at any rate!)

When Bragen informs the Doctor that Hensell won't see him before the morning, the Doctor decides to radio Earth. In the lab, Janley and Resno have connected the Dalek to a number of power cables. When Lesterson raises the power supply, the Dalek's "sucker stick" and "lens attachment" both begin to move...

In the Communications Room, the Doctor finds a radio operator unconscious, some cables cut – and Quinn, with a pair of pliers in his hand.

The Snowcap Base radar screen prop – as seen in *The Tenth Planet*, just two weeks before – was recycled for use in the Communications Room.

When Bragen arrives, the Doctor points out that a button from Quinn's sleeve is missing – matching the one he found after being attacked. Bragen's guards arrest Quinn. In the lab, the Dalek trains its mysterious stubby arm on Resno... and fires. Lesterson cuts the Dalek's power; Janley tells Lesterson that Resno is only unconscious. Morning: Polly tries to persuade Ben that they have to defend Quinn...

Polly's faith in Quinn ("Look, there are some people you know are all right. You just know by looking at them") seems hugely unjustified: in Episode One, Quinn had entered the Laboratory midway through the Doctor's initial examination of the capsule – but he and Polly hadn't spoken, and she's not seen him since! This bizarre discrepancy is down to a significant bit of dialogue having been lost from Whitaker's rehearsal script – in which, shortly after discovering the Rest room has been bugged, Polly suggests asking Quinn for help, prompting a (seemingly) jealous outburst from Ben: 'Get her! You just want a chance to talk to him, that's your little game isn't it? Loved it when he was carrying you towards the Colony here. You woke up and said "Where am I?" – took one look at him... Just like the Bard ninepennies at the pictures. It was great!'

In Whitaker's version of this scene, the fact that Polly's trust in Quinn is based on little more than his appearance causes the Doctor to ask: 'Does that mean you believe I'm the Doctor then? Or are you telling me my looks are against me?' In cutting this line, Spooner missed the point of the scene, rather!

Bragen escorts the Doctor, Ben and Polly into the Governor's Office, where Hensell's inquiry into the allegations against Quinn gets underway – but Lesterson derails proceedings, telling Hensell that he's completed an experiment which could "revolutionise the whole Colony". The Dalek glides in, its weapon removed – but still, the Doctor backs away. Ben reckons that it recognised him...

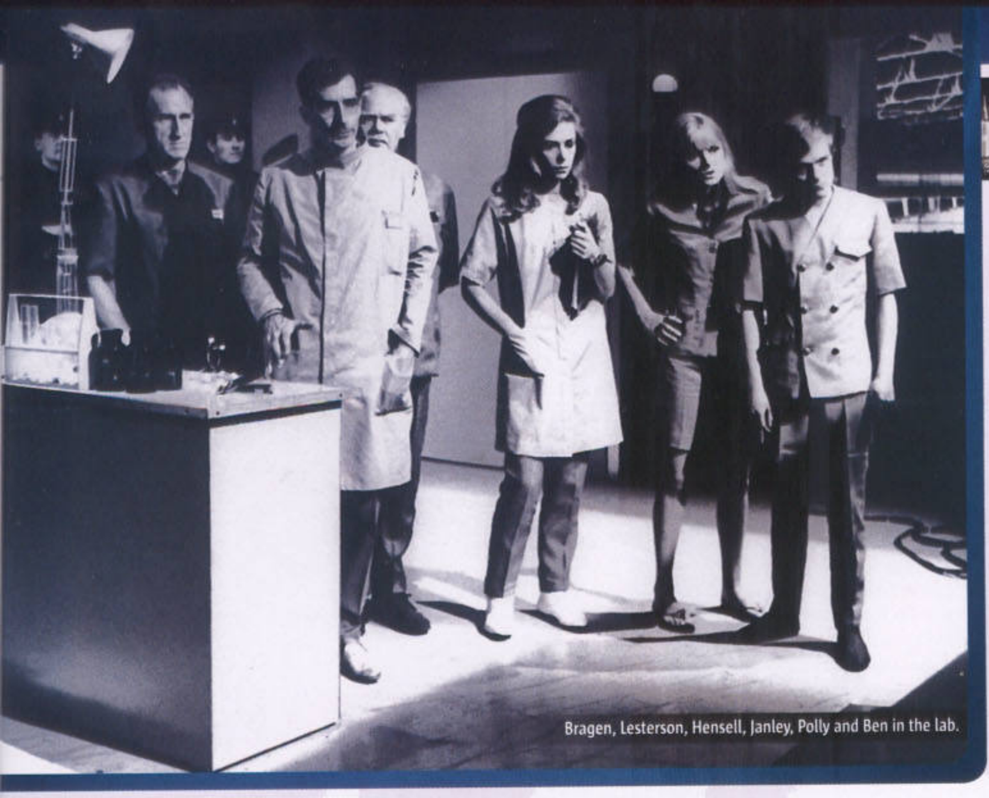
If Ben's right – and it's an important moment, marking the point when he begins to accept that the new Doctor is the real one! – then either the Dalek can somehow see through the Doctor's renewal, or it's recalling an encounter later in the

Quinn (Nicholas Hawtrey).

Polly is kidnapped!

Lesterson addresses his loyal 'servant'.

Does the Dalek recognise its enemy?



Bragen, Lesterson, Hensell, Janley, Polly and Ben in the lab.

Second Doctor's timeline, possibly in *The Evil of the Daleks* (1967). But why would the Doctor describe *that* meeting, which culminates in a civil war on the Daleks' home planet, as "the final end", if he thought he'd encountered a post-*Evil* Dalek here?

Lesterson declares that the Dalek is able to store power: "just think what this could do for our mining programme..." The Dalek (voiced by Peter Hawkins) announces: "I am your servant."

EPISODE THREE
BROADCAST: 19 NOVEMBER 1966

Hensell grants Lesterson permission to continue his experiments. The Doctor vows to contact Earth just as soon as communications have been restored – and orders the Dalek to immobilise itself...

'One Dalek is far more dangerous than a string of atomic missiles,' claimed the Doctor – not without exaggeration! – in Whitaker's draft.

Telesnaps show that the Doctor's Examiner's badge disappears from his lapel, without explanation, between Episodes Two and Three.

... but no sooner has the Doctor departed than the Dalek returns itself to life, explaining that it cannot serve humans otherwise.

Interrogated by Bragen, Quinn claims to have sent for the Examiner – "because of the rebels." Bragen insists that Quinn has been plotting to undermine Hensell's position. Hensell asks Bragen to take over as Deputy.

Having put together a device he calls "the answer to all our problems", the Doctor heads to the lab. *En route*, he, Ben and Polly pass by Quinn, being taken away...

"It's all right, Polly," says Quinn, as he's dragged away. Blimey, they're on first name terms now – despite *still* not having exchanged any dialogue!

At the lab, the Doctor asks Lesterson for a "truce", then waves Ben and Polly off. While Lesterson quizzes the Dalek on physics...

The Dalek's parroted definition of the First Law of Thermodynamics is exactly that given (for example) in the 1911 edition of the *Encyclopaedia Britannica*, hence the rather un-Dalek-like phraseology "*vice versa*" and "That is to say..." A more modern account of the First Law would run: 'The increase in the internal energy of a system is equal to the amount of energy added by heating the system minus the amount lost as a result of the work done by the system on its surroundings.' But a Dalek, surely, would simply state the equation: $dU = \delta Q - \delta W$

Whitaker instead had the Doctor asking the Dalek, 'If Z is M – what is UUB?' (H_2O, apparently.)

... the Doctor connects his device to the lab's power board, causing the Dalek to spin. Enraged, Lesterson orders the Doctor out.

Janley meets with Bragen; she is helping the rebels in order to get rid of Hensell. She shows him the Dalek's weapon – which, in fact, killed Resno, whose body she dumped in the mercury swamp. Bragen tells Janley he needs "another card", to hold off the Examiner...

Polly is returning to the rest room when Janley tells her that the Examiner is in the communications room.

Whitaker instead had Polly meeting Ben beside the notice board – where all three of the time travellers are listed as being required, like all new visitors to Vulcan, to take a medical examination. Polly tells Ben, therefore, to go and collect 'the Examiner' – but once Ben has departed, Janley approaches Polly, and asks if she would like to talk to Quinn. Polly would; and so Janley arranges a rendezvous in the Communications Room...

Meanwhile, the Doctor meets Ben at the Medical Room, in a scene entirely lost from Whitaker's draft. Ben shows him the 'tester' machine ('like a weighing machine in that you stand upon it, but it has two dials instead of one, and on either side... lights that can glow'), and grips its two handles – one to measure pulse, the other temperature. When the Doctor tries out the machine for himself, however, lights flash and a buzzer screeches in alarm; it won't work for him, he tells Ben, because he's 750 years old. In the 1980s, Dennis Spooner recalled how he'd 'cut out certain scenes such as one very long one involving the [TARDIS] food machine'; in fact, it seems certain that this was the scene he was (mis-) remembering.

There, however, Polly is seized by a rebel named Valmar (Richard Kane) ...

Camera and rehearsal scripts alike describe Valmar as having a 'twisted' right leg, giving him 'a noticeable limp' – but it's not known whether or not Richard Kane played the part accordingly. Valmar's handicap would, one presumes, have added a note of pathos to the Episode Five revelation that Valmar is 'soft' on Janley... who never gives him a second glance.

John Peel describes Valmar as a senior engineer scapegoated by Hensell for an 'industrial accident' that killed four men.

... and is chloroformed by Janley, who tells Valmar to keep Polly in a safe place.

Polly's kidnap was devised to enable Anneke Wills to take a week's holiday.

The Dalek promises to build Lesterson a new computer, to reduce the number of the Colony's weather satellites lost to meteorite storms – if Lesterson can provide materials... and a dedicated power unit. While Lesterson goes to Hensell, the Doctor and Ben re-enter the lab, where they see power cables leading into the capsule. The Dalek emerges, declaring: "Entry is restricted..." The Doctor tells Ben to short-circuit the generator – but the appearance of the other two Daleks, both armed, causes the pair to flee.

This marks the first iteration of one of the Doctor's most noted catchphrases: "When I say run," he tells Ben, "run like a rabbit... Run!"

The Doctor and Ben relate what's happened to Hensell – but Lesterson is unconcerned, saying he needs only switch off the Daleks' electricity and disarm them. Hensell departs on a tour of the Colony perimeter, telling Bragen to give Lesterson everything he wants.

In Whitaker's draft, Lesterson offers the 'beaten' Doctor the opportunity to join him in

THE OTHER TENTH PLANET?

The Power of the Daleks is set on Vulcan – the innermost tenth planet of our own solar system, according to *The Dalek Book* (Souvenir Press, 1964), co-authored by *Power* writer David Whitaker... and no relation to the home planet of *Star Trek*'s Mr Spock, as (coincidentally) established in the same season as *Power*'s production!

The supposed existence of the intra-Mercurial planet Vulcan proved to be an astronomical blind alley. In 1860, Neptune's discoverer, the French mathematician Urbain Jean Joseph Le Verrier (1811-77) proposed that certain anomalies in Mercury's orbit could only be accounted for by the existence an as-yet-unseen planet, nearest the sun – and so named this hypothetical planet Vulcan, after the Roman god of fire. Many supposed 'observations' of Vulcan followed, until 1915 – when Albert Einstein proved that the anomalies observed by Le Verrier were a product of the Sun's gravitational field. Whitaker's *Power* scripts make no mention of this history – most likely because the preceding adventure, *The Tenth Planet*, revolved entirely around the rediscovery of 'Mondas', another world lost to our solar system!

Colony in Space's IMC: a branch on Vulcan?

Ignoring the evidence of Episode One's trailer – which declared that "Doctor Who begins a new adventure on the planet Vulcan in the year 2020" – John Peel's *Power* novelisation has it that the 8,000-strong inhabitants of Vulcan, only the third off-Earth colony to be established, are extracting metals on behalf of the planet's outright owners, IMC – the Interplanetary Mining Corporation, whose activities on the planet Uxarieus in the year 2472 are related in *Colony in Space* (1971). 25th century or 21st, within or without our solar system? Take your pick!

working on the Daleks: 'Help me.' The Doctor retorts, bluntly: 'The best help I could give you my dear Lesterson would be to put a pistol to your head and pull the trigger.'

Back in the rest room...

Whitaker's version of this scene opened with the Doctor fretting about Polly going missing. Astonishingly, Ben responds by promising to 'belt her one' when she shows up: 'No idea the way people worry about her all the time...'

... Bragen informs the Doctor that a body has been found in the mercury swamp; the Doctor is not the Examiner. But Bragen – the Examiner's murderer – does not want to make a move, and exits. The Doctor and Ben receive a message, telling them Polly is safe "as long as you leave the Daleks alone..."

Lesterson tells the Dalek its requirements will be met. The other two Daleks appear, and together they chant: "We will get our power..."

EPISODE FOUR
BROADCAST: 26 NOVEMBER 1966

Lesterson halves the output from the power unit, causing the Daleks to weaken – restoring the power only when they agree that he controls them.

On the Governor's Terrace, the Doctor and Ben show a disinterested Bragen the note concerning Polly's kidnap.

Here, a short Bragen/Doctor exchange was trimmed out of the finished episode: Bragen's mention of new methods to give the slack Colony 'leadership' prompts the Doctor to wonder what kind of leadership he means...

A Dalek glides in, bringing Bragen a drink on a tray.

History doesn't record what drink, exactly – but it seems safe to assume it wasn't a Bacardi Breezer. Nor, indeed, a nice cup of tea...

Close by, Janley directs colonist Kebble (Steven Scott) towards an item she's just pinned to a noticeboard. The Doctor and Ben pass by, and three Daleks cross their path – but there was another Dalek with Bragen, points out Ben, making four.

An anxious Lesterson shows Janley a list of the Daleks' further material requirements. The Doctor arrives, telling Lesterson that the Daleks must be reproducing themselves: "Nothing is beyond them given the right materials..." Lesterson crumples the Daleks' list of materials, and becomes distressed; Janley sedates him.

The Doctor returns to the noticeboard, decrypting the message placed by Janley: the rebels will be meeting at 20:00 hours, in Rocket Room P...

The Doctor and Ben arrive early for the meeting, hiding while the rebels file in – a shadowed figure last. Janley and Valmar bring in a Dalek, and connect its weapon – which is under Valmar's control.

Stage directions described Valmar's control unit as 'Like the switch control of a television set, where you stay in your chair and operate your set' – the term 'remote control' not yet being common currency! (Various types of TV remote were indeed developed during the 1950s – the earliest, such as the Zenith Radio Corporation's 'Lazy Bones' device, being connected, as here, by a wire.)

To allay Kebble's fear that the Dalek cannot distinguish between friend and foe, Janley places herself in front of the Dalek's weapon. Ben topples a box, and dashes for the door – but he's knocked out by Kebble, and hurried away...

All three of the regulars were required on location at Frensham Ponds, Surrey on the Monday and Tuesday following Episode Four's recording, skipping rehearsals for Episode Five to film scenes for the following adventure, *The Highlanders*. But Michael Craze was needed to film at Ealing on the Wednesday, too – and so Ben was written out of Episode Five altogether.

... leaving the Doctor alone with the Dalek, and the rebels' leader: Bragen. Janley brings in guards, who escort the Doctor to the Cell Block – where he's imprisoned in a cage next to Quinn. They confer...

"The Governor's popular," Quinn tells the Doctor. "He can count on the mine workers of the perimeter for support..." Ironic, considering how eager Hensell was to use the Daleks in mining operations – stabbing his own supporters in the back!

Lesterson comes to. After a total of four Daleks have exited the Lab, he thinks: "They can't be reproducing!" – and makes his way into the depths of the capsule, where he sees two Daleks controlling a bank of instruments.

Having been extracted for use in an Australian ABC TV documentary, *Perspectives: C For Computer* (broadcast 29 May 1974), a clip of one of these Daleks activating a door control with its sucker arm, then both moving through the opened door, which reseals itself behind them, survives. (All of the *C For Computer* clips feature in the *Lost in Time* DVD set.)

A conveyor belt carries lower halves of Dalek casings into a chamber.

Just how big is the capsule? In Episode One, Lesterson describes how it was 'hauled into' his lab – so there's no reason to believe its exterior extends further than the lab walls. It's clearly far, far bigger on the inside, therefore – just like the time-travelling 'DARDIS' that featured in *The Chase* (1965). It's odd, however, that Lesterson (nor any other character) never remarks on the fact!

In his novelisation, John Peel repeatedly stresses the vastness of the capsule, describing it as 'sixty-feet long' and filling 'a good third of the available space' in the lab. Lesterson, says Peel, 'had insisted that his laboratory be built around the capsule', the lower parts of which remain embedded in Vulcan rock – and when the scientist ventures into the capsule, here, he discovers that 'the small portion... uncovered from the swamp was merely the tip of the iceberg – like the conning tower of a submarine'. Later, the Doctor explains how the capsule is like 'a Dalek seed. It falls to the surface of some useful world and takes root... all it needs is a power source and raw materials' – and raw materials are plentiful on Vulcan.

In his later Eighth Doctor novel *Doctor Who: War of the Daleks* (BBC Books, 1997), Peel has a group of Thals escape the Dalek planet Skaro, unaware that the Daleks have placed a bigger-on-the-inside factory unit aboard their ship, to convey a Dalek army into the heart of Thal space. Detecting its presence, the Doctor expels the factory unit into the time/space vortex... and hints that it ends up here, on Vulcan.

WHERE ELSE HAVE I SEEN...?

ROBERT JAMES (1924-2004)
Lesterson

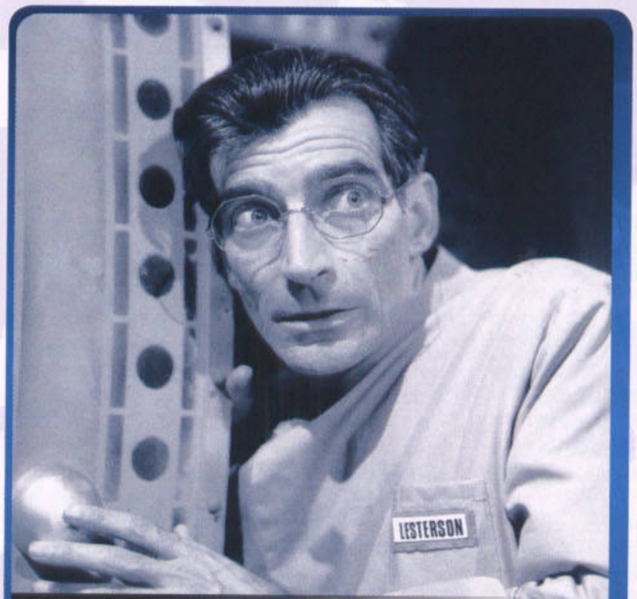
Other Doctor Who appearances *The Masque of Mandragora* (1976) as High Priest. **TV appearances include** *The Avengers: Brought to Book* (1961) as Ronnie Vance/*Death a La Carte* (1963) as Mellor/*Too Many Christmas Trees* (1965) as Jenkins/*Look (Stop Me If You've Heard This One) But There Were These Two Fellers...* (1968) as Merlin; *Out of the Unknown: Thirteen to Centaurus* (1965) as Dr Kersh/*Liar!* (1969) as Kelvin Brooke; *Late Night Horror: The Triumph of Death* (1968) as Redvale; *Counterstrike: The Lemming Syndrome* (1969) as Pythian; *Doomwatch: Project Sahara* (1970) as Barker/*Flood* (1972) as GLC Man; *Steptoe and Son: Upstairs, Downstairs, Upstairs, Downstairs* (1974) as Doctor; *Blake's 7: The Way Back* (1978) as Ven Glynd; *Hammer House of Mystery and Suspense: And the Wall Came Tumbling Down* (1985) as Father Ambrey; *Century Falls* (1993) as Dr Josiah Naismith. **Film appearances include** *Captain Kronos Vampire Hunter* (1974) as Pointer.

PETER BATHURST (1912-73)
Hensell

Other Doctor Who appearances *The Claws of Axos* (1971) as Chinn. **TV appearances include** *The Quatermass Experiment* (1953) as Charles Greene; *R3: The Patriot* (1964) as Colonel Cunliffe; *Out of the Unknown: Andover and the Android* (1965) as Barnaby; *Adam Adamant Lives!: Black Echo* (1967) as Sir George; *Moonbase 3* (1973) as Director General.

PAMELA ANN DAVY
Janley

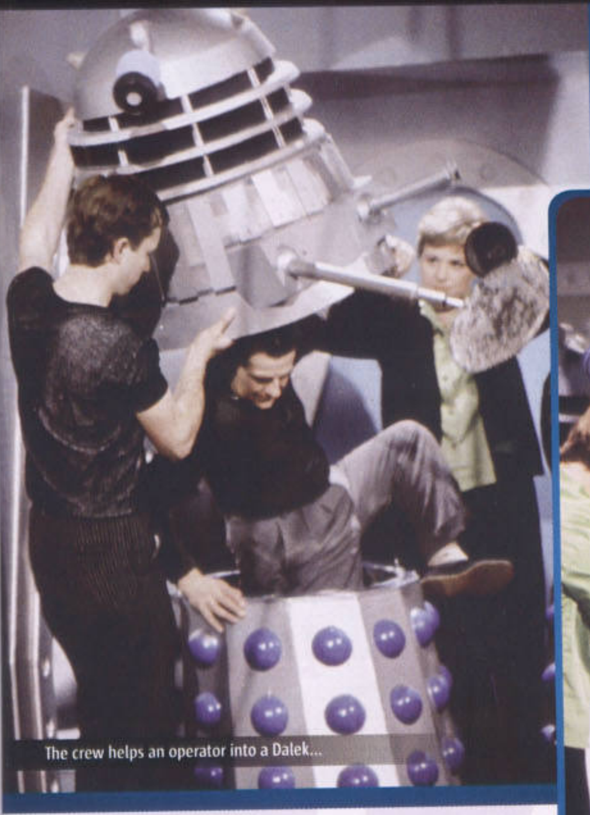
TV appearances include *The Avengers: Mission to Montreal* (1962) as Peggy/*The Living Dead* (1967) as Mandy; *The Saint: To Kill a Saint* (1967) as Justine; *Department S: The Soup of the Day* (1970) as Melissa; *Freewheelers* (1970) as Colonel Aristides.

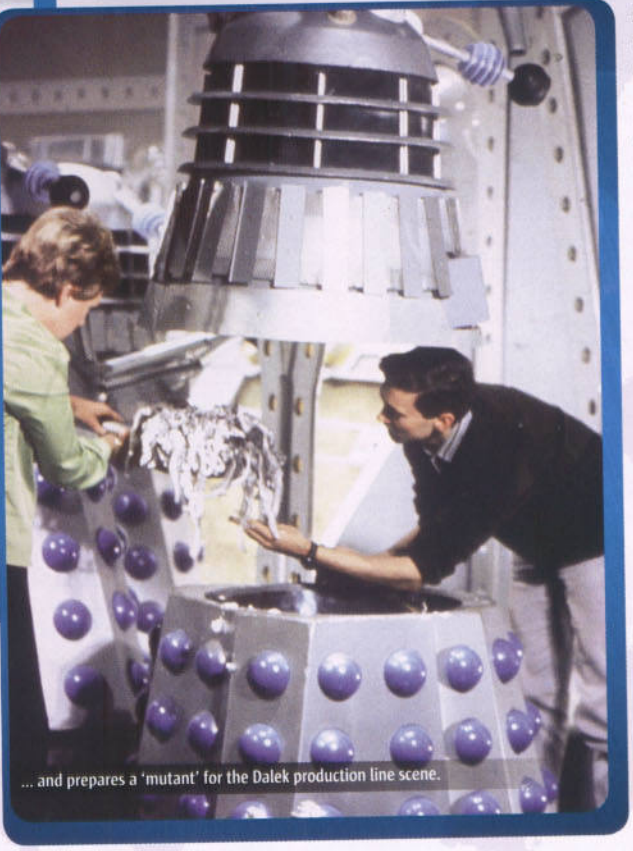


Lesterson realises that the Daleks are taking control...

> 'Photographic blow-ups of Daleks stood in for the gathering army, to hide the fact that only four genuine casings were available...'

DOCTOR WHO
DOCTOR WHO
DOCTOR WHO


The crew helps an operator into a Dalek...


... and prepares a 'mutant' for the Dalek production line scene.

Watching on through an observation window, the horror-struck Lesterson sees Daleks place lumps of living matter, extracted from incubators, into the lower casings. Upper halves are then lowered down, creating new Daleks...

➤ One of the film inserts shot for use in the 'production line' sequence, showing seven complete Daleks ferried along the conveyor belt, also survived as part of *C For Computer*. These were (clearly) seven-inch-high push-along Dalek toys manufactured in 1965 by Herts Plastic Moulders Ltd – available only at Woolworths, just 4s 11d of your pocket money each!

➤ In the third instalment of the Whitaker/Nation *TV Century 21* comic strip *The Daleks* (issue dated 6 February 1965), artist Richard Jennings depicted the interior of the Daleks 'war-factory' – complete with Dalek production line, where new Daleks' top halves are lowered onto 'skirt' sections...

... which gather together *en masse*: "We are the new race of Daleks..."

➤ Two brief clips of the new Daleks assembling in the depths of their capsule, extracted from a 1966 edition of *Tomorrow's World*, feature in the documentary *The Dalek Tapes*, part of the *Genesis of the Daleks* DVD release. In the first of these, the third of the Daleks to cross the floor visibly jolts as it hits its mark.

➤ In the background, ten hardboard-mounted photographic blow-ups of Daleks stand in for the gathering army – the better to disguise the fact that only four genuine Dalek casings were available!

EPISODE FIVE
BROADCAST: 3 DECEMBER 1966

Lesterson rushes back into the Lab, blocking the capsule entrance. Janley arrives as he's disconnecting the Daleks' power, vowing to melt them down; Janley exits. Navigating its way past the obstruction, a Dalek informs Lesterson that they can store power; soon, they will have their own. Lesterson flees...

➤ At the end of this scene, a (very battered) Dalek glides towards the camera, saying "We are not ready yet to teach these human beings the law of the Daleks" – another *C For Computer* clip, erroneously labelled as belonging to Episode Four in the *Lost in Time* set.

Janley and Kebble bring a bound and gagged Polly to the lab. Kebble will assist Valmar in fixing up a new power cable; to create the static they need to operate, the Daleks need a complete cable circuit.

➤ There's a notable Spoonerism here – but not one of Dennis', alas! Rather, Pamela Ann Davy stumbles on Janley's line: "He'll be here in a minute to fix up the new Dalek cower – power cable."

➤ Why the rebels should spontaneously decide to bring the captive Polly to the lab goes unexplained. John Peel suggests that Polly has been kept at the medical centre, on one of the wards run by the female rebel Thane; thinking of 'a better place to hide her', Janley takes Polly to the lab, where a Dalek offers to detain her within the capsule.

The Doctor, meanwhile, is attempting to break the sound-operated lock on his cage by raising notes from the rim of a glass of water. Lesterson arrives, telling the Doctor that the Daleks are duplicating; Guards hustle him out.

Brought to the Governor's Terrace, where a Dalek is laying cables for the 'new emergency power supply', Lesterson begs Bragen to call Hensell...

➤ 'A little blood runs down the side of Lesterson's head', demanded the camera script – Bragen's men having treated the scientist 'pretty severely' *en route* from the Cell Block. Off-screen telesnaps prove this stage direction was disregarded.

... but Janley arrives, casting doubt on the scientist's sanity. Bragen orders Lesterson restrained.

In the capsule, Polly tries to persuade Kebble and Valmar that the Daleks will never be their friends. Valmar is almost convinced, but he won't warn Janley.

➤ ... because, Kebble tells Polly, Valmar's "soft" on Janley. Is it meant to be telling that Valmar's unrequited love for Janley flies right over Polly's head, just as she remains oblivious to Ben's huge crush on her? (Or is that just me?)

Playing his recorder, the Doctor strikes the right note to release the lock of Quinn's cage... enabling Quinn to free the Doctor.

➤ The recorder did not feature in Whitaker's scripts; probably, it was Troughton's own suggestion. Although most of his tootings (as here) were improvised, he did play a couple of proper tunes: *Mr Sludge the Snail* (by BBC Radio schools producer Jenyth Worsely) in Episodes Two and Six, and *Can You Sew Cushions?* in Episode Three.

Returning from the perimeter, Hensell goes to his office – where Bragen declares that he's the Governor now. A Dalek glides in. When Hensell refuses to co-operate, Bragen has him exterminated.

With Valmar gone, the Doctor and Quinn enter the capsule; Kebble tries to fight them off, but Quinn knocks him unconscious. The Doctor and Polly are reunited... but many Daleks are now gathered in the capsule, waiting to strike.

➤ Another *C For Computer* clip, also featured in *Lost in Time* – albeit with the wrong Dalek dialogue dubbed over, as one of the Daleks' unsynchronised 'head lights' suggests. It ought to run: 'We are to wait here until the human beings fight among themselves. Then we will strike... and exterminate!'

Back at the Governor's Office, the Doctor, Polly and Quinn discover Hensell's corpse. Declaring martial law, Bragen orders his guards to return them to custody.

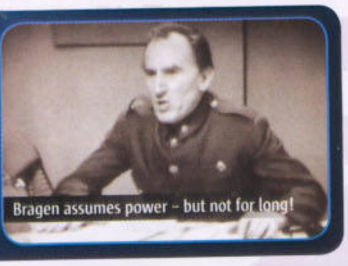
Meanwhile, the order the Daleks have been waiting for arrives: "Exterminate all humans!" They begin to exit the capsule, chanting: "Daleks conquer and destroy!"

➤ This episode ending is included in *Lost in Time*, having been extracted for use in both a *Blue Peter* (broadcast 27 November 1967) and a *Whicker's World* (*I Don't Like My Monsters To Have Oedipus Complexes*, 27 January 1968). Here, Christopher Barry resorts to a trick previously used in *The Chase*: the same four Daleks rotate twice around the door section, to seemingly double their number.

Valmar (Richard Kane) has been betrayed...

The rebels go on the attack...

Lesterson has lost his marbles!


Bragen assumes power – but not for long!

EPISODE SIX

BROADCAST: 10 DECEMBER 1966

Bragen tells Janley that the rebels must be "dealt with" before they rebel against him, too; reluctantly, Janley concurs. But Valmar has been eavesdropping... The Doctor, Polly and Quinn take advantage of the temporary distraction provided by a patrolling Dalek to escape their guards.

Valmar forces Ben, at gunpoint, into the rest room – where he's soon reunited with the Doctor, Polly and Quinn. The Daleks receive orders to commence extermination.

Janley returns to the Lab, where Valmar is connecting control wires to three Daleks. She claims to no longer support Bragen. One of the Daleks asks to be led "to the middle of your party of human beings", adding: "We will fight for you."

With Daleks approaching, the Doctor and his friends escape through the rest room window.

In a corridor, Janley directs a Dalek to engage fire against Bragen's men. It does so – but then, despite the control wire, fires on a rebel barricade. "Your usefulness is over," the Dalek tells Janley...

▶ It's not entirely clear whether or not the Daleks have somehow overcome Valmar's control – or if the wire never actually worked at all, and the Daleks were only pretending otherwise!

The Doctor, Ben and Polly return to the lab, where Lesterson beckons them into hiding...

▶ What's Lesterson doing here? The last we saw of him, in Episode Five, he was being dragged away by Bragen's guards, with orders to place him under restraint.

Despite Valmar's warning, Janley rushes on up a corridor... and is exterminated.

▶ Exit Janley – but Pamela Ann Davy's striking performance may not have gone unnoticed! In January 1967, shortly after completing work on *The Power of the Daleks*, Davy – a redheaded Australian – finished filming an episode of modish spy series *The Avengers*, *The Living Dead* (first broadcast 24 February). Davy's appearance as treacherous, machine gun-toting 'ghost hunter' Mandy made her, according to several press reports later that autumn, 'a certainty' to replace Diana Rigg as Patrick Macnee's glamorous girl sidekick... but she was unexpectedly beaten to the punch by the less experienced Linda Thorson.

Lesterson tells the Doctor that Valmar rigged up a secret cable, carrying power directly from the Colony's supply – but only Valmar knows where it is. The Doctor departs...

▶ Here, a short exchange between the Doctor and Ben is believed to have been removed in editing: 'Before I go,' the Doctor tells his companion, 'there's just one thing I want you to promise me to do... Talk me out of it.'

... and soon finds Valmar cradling Janley's corpse. They, plus Quinn, play dead as a Dalek passes by. Valmar tells the Doctor that the main cable is inside the capsule...

▶ ... except Polly was there, inside the capsule, while Valmar laid the cable! So why couldn't she have told the Doctor where it was, and saved him all this trouble?

The slaughter is by now complete: a panic-stricken Bragen broadcasts a message to the Daleks, promising them whatever they want if they will immobilise their guns. Acting on the Doctor's instructions, Quinn confronts Bragen, ordering him to summon more men to the capital.

▶ Quinn actor Nicholas Hawtrey had played Captain Redway, skipper of the spaceship *Star Finder*, in the David Whitaker/Terry Nation-authored stage play *The Curse of the Daleks*, a matinees-only production mounted at Wyndham's Theatre, London, over Christmas and New Year 1965-66. It seems improbable that his performance as Redway did not lead directly to his casting as Quinn: both are heroic second leads, who end up being suspected of sabotaging radio sets, thereby cutting off the other characters' communications with Earth...

▶ But that's not the only debt *Power* owes to the earlier *Curse*. In the play (adapted as a Big Finish Productions audio drama in 2008), *Star Finder* is forced to make a landing on the Daleks' home planet, Skaro, where the defeated Daleks lie dormant: "When we won the war 50 years ago," muses Redway, "we only immobilised them. Turned off *the power of the Daleks*..." [my italics]. Outside the old Dalek city, the *Star Finder*'s complement come across an inert Dalek 'covered with old vines and creepers' – very like the cobwebbed Daleks discovered in Episode One of *Power*. Believing he can "make slaves" of the Daleks, one of the humans contrives to revive this dormant Dalek by flooding it with a source of electrical power ("like a blood transfusion") – so it might "go off and bring the rest of them back to life" ...

The Doctor returns to the lab, with Valmar – where Ben and Polly emerge from the cupboard in which they and Lesterson have been hiding. The Doctor and Valmar retrieve a junction box from the capsule, fitting it with a spare cable – but all are forced to duck behind a bench as two Daleks enter the Lab. Lesterson emerges from the cupboard, promising to help them: "... you wouldn't kill me. I gave you life."

▶ Lesterson's last line gives him the air of a Frankenstein, undone by the machinations of the dead creature(s) he'd restored to life with a dose of electricity. It's not entirely clear, however, whether or not the now-bonkers Lesterson is actually about to betray the Doctor. Or is he assisting him, by providing a distraction?

He's exterminated – but the distraction has enabled the Doctor to reach the power unit and plug in the other end of the spare cable. Valmar escapes the Lab as the Doctor makes a series of increasingly desperate adjustments. The Daleks judder and jerk, belching out smoke – as do all the others, throughout the Colony and inside the capsule.

▶ Various shots of exploding Daleks feature in *Lost in Time* – all taken from a BBC children's programme, *Tom Tom* (broadcast 26 November 1968).

On the Terrace, Bragen takes the opportunity to overpower Quinn... but Valmar arrives, and shoots Bragen dead. Back at the lab, Valmar explains how the Doctor used the power from the Colony's electric supply, overfed it and blew up the Daleks' temporary static circuit – but destroyed the Colony's power supply in the process.

▶ Similarly, the climax to *The Curse of the Daleks* had the revived monsters 'preparing to connect up their main source of power', thus restoring their race. They're undone, however, when the heroes of the piece remove an essential plug and push two cable points together, severing the Daleks' power supply.

The Doctor, Ben and Polly make a surreptitious exit to the mercury swamp, edging past a destroyed Dalek to enter the TARDIS. But as the TARDIS dematerialises, the Dalek's eye stick stirs...

These doomed colonists are about to succumb to the power of the Daleks!

FURTHER INFO

DVD
Most of the surviving clips feature as part of the three-disc set *Lost in Time*
COMPANY BBC Worldwide
YEAR 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now
NB Two further clips premièred in the documentary *The Dalek Tapes*, part of the *Genesis of the Daleks* DVD release: BBCDVD 1813, out now

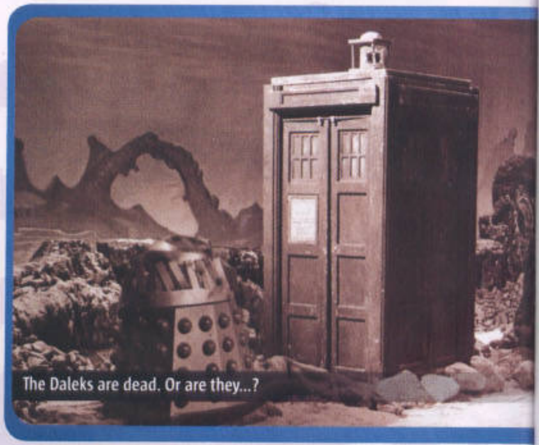
CASSETTE
COMPANY BBC Radio Collection
YEAR 1993
NARRATOR Tom Baker
AVAILABILITY Deleted

CD
COMPANY BBC Radio Collection
YEAR 2003
NARRATOR Anneke Wills
AVAILABILITY Out now

MP3-CD
COMPANY BBC Audio
YEAR 2005
AVAILABILITY Deleted

SCRIPT BOOK
COMPANY Titan Books
YEAR 1993
EDITOR John McElroy
AVAILABILITY Out of print

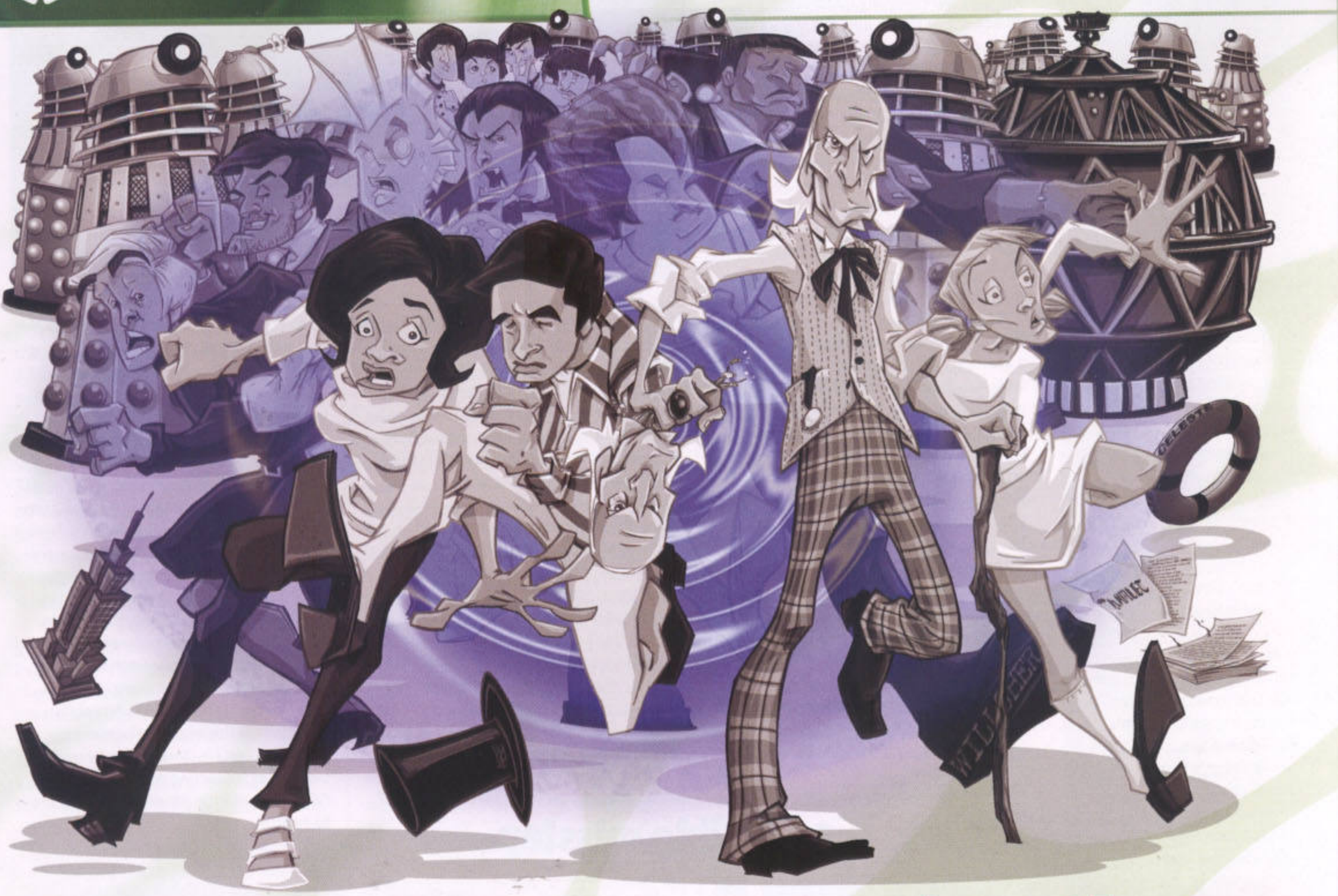
NOVEL
COMPANY Virgin Publishing Ltd/Doctor Who Books
YEAR 1993 **BOOK NO** 154
AUTHORS John Peel
AVAILABILITY Out of print



The Daleks are dead. Or are they...?

THE DWM REVIEW

The worlds of Doctor Who in review:
Television **DVDs** **Books** **CDs**
Toys **Merchandise** and more!



The **Space Museum**/The **Chase**

DVD box set 2|ENTERTAIN
Starring William Hartnell, William Russell, Jacqueline Hill, Maureen O'Brien, Peter Purves **Written by** Glyn Jones, Terry Nation **Directed by** Mervyn Pinfield, Richard Martin **RRP** £29.99

SHORTLY BEFORE Christmas, your reviewer was having lunch in a North London branch of Wagamama. Looking up from my ebi raisukaree (I paint a vivid picture, no?), I noticed a solitary, silver-haired gent steaming his way through a chicken katsu curry and studying a free newspaper. This was Ian Chesterton himself, or more properly, actor William Russell.

Waiting until he'd finished his meal (some commitment on my part, since he'd opted for pudding), I did something the thought of which now makes my skin fall off. I went over and offered to pay for it. The insanity! Why did I do this? He wondered too. "*Because you were Ian Chesterton*," I told him. "You were there at the beginning." He clasped my hand and chuckled: "You don't have to be grateful after all these years!"

He's wrong, and even the least successful of his *Doctor Who* stories proves that. Which, *ahem*, brings us to...

The Space Museum and *The Chase* aired between 24 April and 26 June 1965. Nearing the end of the programme's second series, these 10 episodes suggest a sense of fatigue setting in. Carole Ann Ford (Susan) had departed the show at Christmas, now William Russell and Jacqueline Hill (Barbara), plus producer Verity Lambert, were eyeing up the exit.

BBC DVD
DOCTOR WHO
THE SPACE MUSEUM
THE CHASE
PG

Of the two stories, the exhaustion is most obvious in *The Space Museum*. It's a tale so lacking 2|entertain has inured itself from criticism by providing a DVD extra in which Rob '*Dalek*' Shearman gets in a pre-emptive bitch. "No-one really likes it," he says of the four-parter, "[and] it hasn't had the decency to be wiped."

He continues: "There are three problems with it – episodes two, three and four, principally." And, although he's rather gazumped us when it comes to reviewing the thing, he's right.

The opening instalment is impressively imaginative. Having jumped a 'time-track', the Doctor, Ian, Barbara and Vicki find they've simultaneously arrived too early for the story *and* right at the moment to catch a classic cliffhanger (they witness their future selves as frozen exhibits in the eponymous establishment). Time itself is the protagonist, leading the gang towards their formaldehyde High Noon. It's the kind of concept *Sapphire and Steel* would pad around for six episodes, but here the Doctor doesn't want a piece of it. "It's over and done with, ➤

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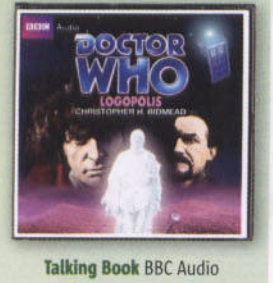
Logopolis



Talking Book BBC Audio
Written and read by
Christopher H Bidmead
RRP £12.99

LOGOPOLIS SIGNALS SOMETHING of a relaunch for the BBC Audio readings. The price has been dramatically slashed from £18 to £12.99 and the use of cover art from the original Target novelisations dropped in favour of new imagery – a move that seems somewhat out of step with the original idea of the range.

Author of both the novel and the original script, Christopher H Bidmead's view that the Doctor's adventures would benefit from more real-world science comes over loud and clear in this dry and uninvolving story, that attempts to see the universe as being held together by mathematics. Even 29 years later, it still seems wholly undeserving as the Fourth Doctor's swansong.

Bidmead draws on his early career as an actor to give a generally excellent reading. The only downside is his portrayal of the Doctor, which evokes nothing of Tom Baker and is, in general, so neutral as to be completely bland. In other respects, though, this is a classy audio interpretation. Simon Power's sound-effect work is more effective than ever before; and Bidmead's prose gives us a view of the alien city of Logopolis that isn't so painfully phoney as it appeared on television.

But oh dear – what a lifeless story this is. The Doctor wants to get the TARDIS' shape-shifting chameleon circuit working again so pops off to Logopolis where they're rather good at this sort of thing, only to discover his old enemy the Master, and the fact that the universe is being propped up by sums. Some of the story is just plain daft. The Doctor's idea to flush the Master out of the TARDIS by opening the doors underwater barely bothers to cover the obvious dangers involved. And with a whole universe of futuristic technology to choose from, why would the Logopolitans take a copy of a 1981 Earth radio-telescope as a means to further their science? These niggles aside, this is a great adaptation that enchances the original text. **VANESSA BISHOP**

---

forget it!" he exclaims, as Ian fusses about their twelfth-century clobber (a hangover from previous story *The Crusade*) miraculously transforming into their regular slacks and sweaters. "It's all time and relativity," sniffs the Doctor. Or maybe Marks and Spencer.

This is great, baffling stuff – the crew as phantoms at their own funeral. As we reach the 25-minute mark, time-tracks converge and the effigies vanish, leaving the travellers destined to step into their place. "We've arrived," says the Doctor and the credits fade up. What a wonderfully *outré* outro, seemingly setting us up for three more weeks of high-concept plotting.

Of course what we actually get is low-rent plodding, all but resembling a *Crackerjack* skit (in a tragic casting cock-up, Peter Craze, not Peter Glaze, plays rebel Dako). It's horribly thin. A science-fiction tale where baddies wield 'ray guns' is one badly lacking in craftsmanship, and this same desultory attitude bleeds into everything else. The sets are spartan, while the enmity between Moroks and Xerons is just an extended sulk by the latter, whose plans for rebellion haven't extended further than "making a nuisance of yourself" (Vicki's summation).

Even the TARDIS crew members are listless. "Why don't we do something?" wails Barbara. The only high point has been her protest at Ian's plan to unpick her knitwear and make a Theseus-inspired trail home. "You might ask!" she snorts. "I mean, that's a good cardigan!" Coo, look – a yarn, unravelling fast.

'To humanise the **biggest, baddest most unknowable monsters** in the universe is **a horrible misstep**...'

Vicki, Barbara and Ian explore the wonders of *The Space Museum*.

It's not *all* dreary. A snapshot of William Hartnell in his bathers is just one saving grace, the Doctor's general naughtiness another. When scrobbled by the Xerons, he feigns unconsciousness then makes his escape off-camera. We're left with Dako's report: "One minute it was silence, the next minute a whirlwind hit me!" The First Doctor? A whirlwind? That's hilarious. Hopeless museum administrator Lobos is also fun. He's perhaps the only *Doctor Who* baddy who doesn't want the gig and mopes around groaning about the "meagre pittance of extra pay" his role merits.

But it's not enough. At one point Ian muses: "Exhibits in a forgotten museum, eh? Is that how we're all going to end up?" Well, as a DVD languishing unwatched on most fans' shelves, actually, but you're impressively close.

And then... *The Chase* is on! Make no mistake, the idea of the Daleks putting together an "assassination group" (as if their day-to-day activities involved anything *but* murder) to hunt the Doctor through time is very exciting, and an explicit development in their relationship. From herein, the Doctor is public enemy number 1 on Skaro, while the pepper pots are now embracing their popular image as his arch foes.

It's broad brush stuff, the kind of thing you could imagine originally outlined in a schoolboy's rough book as Doctor and Daleks zip around the universe, meet sea creatures, empty the *Mary Celeste*, visit a haunted house and end up in a tremendous ruck with a new, potentially Dalek-beating, robot. Thing is, it's generally a lot more fun as a plot synopsis than six episodes of (again) barely thought-through telly.

It's the Daleks themselves who suffer most. As one emerges from the sands of Aridius, it groans away – "Ack! Ack! Ack!" – evoking the image of some old duffer rising painfully from his armchair. Then there's the mentally-challenged meanie who *umms* and *ahhs* when instructed to make calculations about 'time-lag'. You can understand the motivation in developing the creatures' personalities, giving them a bit of a refresh for their third TV outing. But to humanise the biggest, baddest most unknowable monsters in the whole universe is a horrible misstep. Dalek army becomes *Dad's Army*, trundling around the *Mary Celeste* impotently pleading for the crew to "wait!"

The nadir comes in the fourth episode. Facing down Frankenstein's monster, one of them immortally declares: "I am a Dalek!" It's a line of dialogue you'd swear had never actually been uttered in the show, instead being the preserve of kids playing at being Daleks. But here it is.

The story suffers from structural oddities too. The sequence in the first episode, where the TARDIS crew messes with the Time Space Visualiser goes on for an age. And if TV puts pounds on you, the TSV adds tons – the Abraham Lincoln glimpsed here is the size of his namesake county. Episodes two and three barrel by, contributing nothing to the tale, while logic is leapt in daredevil fashion. The Doctor rationalising the haunted house must be situated in a dreaming "human mind," leaves you gasping. In exasperation.

That's not the worst of it. Witness the robot Doctor duplicate, endorsed by the Daleks as "impossible to distinguish from the original." In totters Edmund Warwick, lip-synching to a William Hartnell soundtrack. Shame the DVD boffins didn't get round to CGI-ing a Hartnell face onto him. And maybe a whole new story around him, while they were at it.

But, as ever, even this unholy nonsense has its redeeming moments. You've got to love the Mechonoids, who dervish-ly whirl and chitter away. Incoming companion Steven (hello, Peter Purves) refers to them as "My fat

Dr Who meets Frankenstein and Dracula?! It can only be *The Chase*!

little darlings," while Vicki mocks their speech ("Th-th-thank you-ou-ou!"). Their fight with the Daleks in the final episode is terrific – full of crazy crash zooms and *Batman* bangs.

Better still, the four regulars are superb. Inevitably we reference Ian's Dad-dancing to The Beatles on the TSV, and his ace admonishment: "Get with it, Barbara! Styles change, styles change!" In fact, he gets a lot of good bits; yakking happily to Vicki as they disappear into a Camber Sands sunset on Aridius, referring to Barbara's roll-neck sweater as her "battle dress," or claiming the series' first gag at a certain Dalek design flaw: "[They] don't like stairs."

It's in *The Chase*'s final minutes, though, we get a pay-off that doesn't only justify, it positively *negates* the preceding six episodes of tom-guffery.

Ian and Barbara's departure from the series is beautiful, and all the more so because we never see the Doctor's final goodbye to them. That exchange is left off-camera, it would be too painful and too personal to witness. But before that, Ian rails he wants to "sit in a pub and drink a pint of beer again," and it's the most real thing he's ever said.

When the Doctor finally lets them go they're left to a joyous photo finish in Trafalgar Square. Hartnell is in bits: "I shall miss them. Silly old fusspots." It's these performances that reach across the decades and remain affecting today. And this, reader, is the reason I – and I'm sure you too – remain grateful after all these years.

One of those lovable Mechonoids.

DVD extras

WORKING HARD TO JUSTIFY the box set's existence is a cavalcade of extras. Minded this review has been a tad disparaging, let's dodge past the less successful bits (see ya, Ida Bar, OAP, and your report on when *Doctor Who* regulars take a holiday) and concentrate on the goodies.

I've already mentioned Rob Shearman's witty 'defence' of *The Space Museum*, but there's also a nicely nostalgic piece featuring Jessica Carney sharing memories of her grandad, William Hartnell. *Cusick in Cardiff* sees original Dalek designer Ray Cusick pop by the modern day *Doctor Who* studios to appraise their work (of the TARDIS console he concludes: "Looks like a dog's breakfast!") while, in documentary *The Thrill of The Chase*, director Richard Martin ruefully confesses, "We were all not giving it 100 percent," and reveals Hartnell feared he'd never work again.

The excellent work of 1960s special effects outfit Shawcraft Models – who fulfilled the same function that Millennium FX does nowadays, albeit from two sheds in Uxbridge – is profiled in *The Original Monster Makers*, and all things Dalek are covered by two neat featurettes (which reveal no-one knows how to pronounce 'Dapol').

A prepped to-the-gills Peter Purves chairs the commentary for both stories and he's in strident form. Of *The Space Museum*'s second episode he groans: "An abysmal start. Glyn [Jones], tell me you didn't write this!" But he's value for money, is Peter. As the conversation drifts into Paul McGann's time in the TARDIS, he clarifies: "It wasn't really part of what we understand as the whole *Doctor Who* spread." Mmm. *Doctor Who* spread...

Of most interest to fans, though, is Maureen O'Brien's début in the sound booth. She's scornful of the way Mervyn Pinfield helmed *The Space Museum* ("You are watching actors who are totally without direction!") but proves to have found some perspective on her time in the programme. "It was wasted on me," she says, recalling her callow eagerness to get out there and do 'proper' acting.

Best of all is *Last Stop White City*, a tribute to Ian and Barbara. Star of the show is – of course – our hero, William Russell. Remembering how fearful he was telling *Doctor Who*'s leading man he and Jacqueline Hill were quitting, he laughs: "I thought Bill would be upset and cross." A beat. "He was!"

GRAHAM KIBBLE-WHITE

Bernice Summerfield and the Criminal Code

DOCTOR WHO
BERNICE SUMMERFIELD AND THE CRIMINAL CODE
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Audio Drama Big Finish
Written by Eddie Robson
Starring Lisa Bowerman
RRP £8.99

SINCE ENDING HER TRAVELS IN the TARDIS, Benny Summerfield has forged such an independent career that it's sometimes hard to remember that she is one of the longest-serving companions. A number of recent audios have reminded us of that, with this *Companion Chronicle* documenting another new adventure with the Seventh Doctor.

It would have been wrong, though, for Benny to have been portrayed as the Doctor's sidekick. Independent minded and not standing for any of his scheming nonsense, Benny never let him overshadow her for long. Fittingly, whilst the Doctor is attempting to resolve an interplanetary war, Benny is more interested in attending the local archaeology conference where she discovers a language that is forbidden to be written, spoken or even thought. It's a fascinating idea, one that's explored intelligently and which, unsurprisingly, holds the key to the conflict.

Eddie Robson, writer of a number of Benny audios, has done the professor proud with this release. It's easy to forget just how brilliant Lisa Bowerman is – she absolutely inhabits Benny, and makes a character who, carelessly done, becomes a self-parody, into a completely believable, breathing individual. Bowerman captures Benny's brittle edge perfectly – a hint of world-weariness in her voice, but with a steely determination in there too. And here there seems to be a soupcon more perkiness, suggesting a slightly younger Bernice than in the stand-alone plays. Bowerman's Seventh Doctor is more of a caricature – but a fun one, rolling every R and brooding.

As a *Companion Chronicle*, this hits the spot. And if it encourages listeners to take the plunge and listen to a few of the *Bernice Summerfield* adventures then all the better. Marvellous.

MATT MICHAEL

The Hollows of Time

Audio Drama BIG FINISH
Written by Christopher H Bidmead
Starring Colin Baker, Nicola Bryant, Susan Sheridan, Trevor Littledale, David Garfield
Available *www.bigfinish.com* **RRP** £14.99

AFTER THEIR RECENT adventures with the Ice Warriors and Herne the Hunter, it's not surprising that the Sixth Doctor and Peri might want to take a hiatus from their travels to visit the Doctor's old friend Reverend Foxwell in the village of Hollowdean. However, all is not well in this apparently rural backwater. The church is bedecked in portraits of a mysterious new leader, and a young boy has reported sightings of huge creatures in the sand dunes. On top of all this, the Doctor is having dizzy spells, so that piecing together what's actually going on in Hollowdean is going to be quite a challenge.

The Hollows of Time bears many of the hallmarks of the favourite themes of its writer, 1980s script editor Christopher H Bidmead. So much so that it's hard not to slip into the game of spotting which bits of this audio are slightly like Bidmead's other stories – the Tractators from *Frontios*, obviously; two TARDISes lifted from *Logopolis*, and so on. That's unfair though – any play is likely to have points of interest in common with the author's other work, and to see this as just a rehash of Bidmead's earlier episodes misses the way that he experiments with the narrative and seeks to tell this tale in a very different way than previously. With someone messing with the Doctor's memories, much of *The Hollows of Time* is described after the event, with the Doctor and Peri talking through events and, at times, even having to make educated guesses.

This also reinforces the blurb's promise that 'not every question has a definitive answer'. Uncertainty runs through the play, to the extent that even the villain remains enigmatic. Anyone who thinks, as they might have done in 1981, that they can spot the answer in an anagram might end up scratching their heads. Nothing here is as simple as that. In some ways, that's the story's downfall. The first episode is successful in creating an air of mystery, and of menace, combining the Doctor's funny turns, the corpses of the sand creatures and the nature of Professor Stream's history with Foxwell and the Doctor. However, the follow through in Part Two continues to obfuscate. As a result, the play ends on a vaguely unsatisfactory, unresolved note, leaving us with the sense that the author has been trying to outwit his audience, and is more interested in being seen to be clever than engaging us in the story.

DOCTOR WHO
THE LOST STORIES
COLIN BAKER & NICOLA BRYANT IN
THE HOLLOWS OF TIME
BY CHRISTOPHER H BIDMEAD
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Typical of this is the treatment of the Tractators. One of the more notable of the Fifth Doctor's enemies, there was something deeply physically unpleasant about these giant woodlice. Here, deprived of a voice, they are almost entirely invisible, used more for their special power – control over gravity – than any menace or excitement they add to the story.

Ultimately, *The Hollows of Time* is more interesting than exciting, more admirable than likeable. What this means is that, like Bidmead's TV stories, it's certainly worth revisiting to appreciate the nuances of the plot, even if there isn't much to instantly enjoy.

MATT MICHAEL

A **Thousand Tiny Wings**

DOCTOR WHO
A THOUSAND TINY WINGS
THE AUDIO ADVENTURES OF DOCTOR WHO

PICK OF THE MONTH!

Audio Drama BIG FINISH
Written by Andy Lane **Starring** Sylvester McCoy, Tracey Childs, Ann Bell, Abigail McKern, Joannah Tincey, Chuk Iwuji, Alex Mallinson
Available *www.bigfinish.com* **RRP** £14.99

KENYA IN THE 1950s IS THE setting for this unusually provocative play, which also kicks off the new mini-series of Seventh Doctor audios and adds a new name to the list of the Doctor's companions. At the play's beginning, writer Andy Lane neatly sketches in the historical context of the audio and the backgrounds of the main characters. They are a group of women, mostly middle-aged, holed up in a remote farmhouse and hoping that the vicious Mau Mau uprising against British imperial rule will pass them by. And amongst their number is a doctor by the name of Elizabeth Klein, who instantly recognises the other doctor, the short Scottish one with the funny umbrella, when he turns up out of the blue.

Long-time followers of the audio stories will remember Klein as the woman who put the cold into 2001's *Colditz*. The only survivor of a changed history where the Nazis won World War Two, Klein has been filling the decade since the Third Reich's fall by refreshing her medical knowledge, making contact with escaped Nazis in South America, and regretting the day that the Doctor prevented a fascist future. Basically, she's thoroughly unrepentant.

This play is driven by clashes of ideologies. Surprisingly this doesn't mean that Klein disagrees with the British wives she's thrown together with. Amongst their number is the gloriously Conservative Mrs O'Donnell who thinks that her inferiors – be they the working classes or the Black Africans – don't know what's good for them, and ought to be grateful to be ruled by those that do. And though that's normally enough to mark her out as a *Doctor Who* baddie, Lane makes her generally a very sensible, likeable woman. It is her and Klein's logical progression to the idea that democracy is an aberration and what people need is benevolent dictatorship, versus the Mau Mau rebellion against this very system, and the Doctor's articulation of a liberal morality, that is the real conflict. In comparison, the supposed villains of the piece, a flock of alien birds, barely get a look in – although the climax makes the parallels between their actions and the Doctor and Klein's philosophical debates quite clear.

Though the play contains its share of fairly horrific moments, it is predominantly a character-driven, talky piece. And after the previous audio's relentless zombie action, it's a good contrast, and makes for equally gripping listening. By pairing the Doctor with an unreconstructed Nazi as his new companion, there's the promise of more to come. It's an interesting, brave move. While the Seventh Doctor's also been partnered by an angry, bomb-building teen, the relationship between him and Ace was almost symbiotic – she was the hand, he was the head. With Klein, there's more a sense of two people who hold genuinely opposing ideas. Whether one can change the other's mind remains to be seen. What is certain is that McCoy and Tracey Childs work together very effectively, with McCoy's considered performance one of his strongest for Big Finish – fitting, because this is one of their strongest plays for him. **MATT MICHAEL**

Survival of the **Fittest**

Audio Drama BIG FINISH
Written by John Ainsworth, Lee Mansfield and Jonathan Clements **Starring** Sylvester McCoy, Paul McGann, Tracey Childs, Rupert Wickham,
Available *www.bigfinish.com* **RRP** £14.99

AT THE END OF THE PREVIOUS story, *A Thousand Tiny Wings*, the Seventh Doctor left East Africa with Elizabeth Klein, refugee from a cancelled timeline where the Nazis discovered the secrets of the TARDIS and won World War Two. The duo of plays on this release continue that story, further fleshing out Klein's character and filling us in on more of her back-story.

The first, one-part play, *Klein's Story*, has the feel of a *Companion Chronicle*. It develops as a series of dialogues between Klein and the Seventh Doctor, Klein and her boss Faber, and Klein and the enigmatic Johann Schmidt. Like the best *Companion Chronicles*, it's an intimate piece, but one that sketches in epic events, and brings those listeners unfamiliar with 2001's *Colditz* up to speed. Working for the Nazi version of Torchwood, Klein learns of the existence of a time machine – something that can be used to ensure the continuation of the Reich even after the Fuhrer's death. That's when Schmidt turns up promising to help her operate the device.

DOCTOR WHO
SURVIVAL OF THE FITTEST
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Although it's no secret that Schmidt is actually the Eighth Doctor, there's always something exciting about a multi-Doctor story. This one is more subtly done than most, and works the better for it. Rightly, we're most clearly left with a sense of Klein's motivations – entirely self-assured, but acting always for the good of the Reich. Small but perfectly formed, the episode delivers on every level.

That's also true of the main feature, the three-part *Survival of the Fittest*, set on a distant alien planet inhabited by the bee-like Vrill and under attack from the Winterlack. As the story develops, and we learn more about the life-cycle of the Vrill and the motivations of the Winterlack, we also start to see parallels to Klein's own story. The Winterlack are seemingly driven by the principles of seizing land to expand and taking mastery over other races – sentiments with which Klein might be predisposed to endorse. However, as the story makes clear, travels with the Doctor may have started to broaden Klein's mind – and her exposure to the Vrill, whose regimented society masks a greater ability to change, affects her even more.

Survival of the Fittest is at its best when it's exploring the Vrill. Their communication through pheromones is brilliantly achieved on audio, and makes more intelligent use of the TARDIS's translation circuits than any other story. It ties in to a wider theme of helping Klein to see things from another perspective and to challenge her own beliefs.

In both of these strong plays, Tracey Childs is highly impressive, letting Klein's hard face slip to show her delight at the wonders of the universe – only to harden again, when she realises that she's been used. The cliffhanger at the end of *Survival of the Fittest* feels genuinely dangerous – particularly so because we really don't know what Klein is capable of, or what will happen to her. It's going to be an anxious wait for *The Architects of History*... **MATT MICHAEL**

> 'There's **always something exciting about a multi-Doctor story**... and this is **more subtly done** than most.'

The **Suffering**

DOCTOR WHO
THE SUFFERING
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Audio Drama Big Finish
Starring Maureen O'Brien and Peter Purves
Written by Jacqueline Rayner
RRP £12.99

THERE IS SOMETHING wonderful about hearing Maureen O'Brien and Peter Purves reunited after so many years, and to hear the characters they played in the 1960s, Vicki and Steven, in action again. This *Companion Chronicle*, a rare two-disc release, begins with some lovely scenes of the two bickering amiably away, and picking apart the process of narrating these audios. Agreeing that they will each take the lead, Steven begins by recounting the events that led them to become involved in London riots in 1912. Taking in Piltdown Man and the suffrage movement, it's a broad-ranging story, one that focuses on the battle of the sexes, with events on an alien world mirroring the fight for women's votes on Earth.

Ironic, then, that the play is so cleanly split in two – and that the man's part is so much better than the woman's. The first two episodes are superb. Featuring the discovery of a fossilised skull, ghostly screaming voices and an adventure in a bone shop in Seven Dials, by turns they are funny, spooky and thoroughly engaging. Peter Purves perfectly recaptures Steven's voice, and his impersonation of William Hartnell's First Doctor, though a bid doddery, works well enough.

It's in the second half of the play, the episodes narrated by Maureen O'Brien, that things fall apart. Though O'Brien is very good, and gives Vicki precisely the right amount of pluck, she can't disguise the fact that the screaming skulls of Parts One and Two have been replaced by a lengthy diatribe about the suffering of women, illustrated by O'Brien and Purves reciting the testimonies of imprisoned suffragettes.

The Suffering is well worth the admission price for the great interaction between O'Brien and Purves and the fun of the earlier episodes – but this is one battle of the sexes where the man clearly comes out on top. **MATT MICHAEL**

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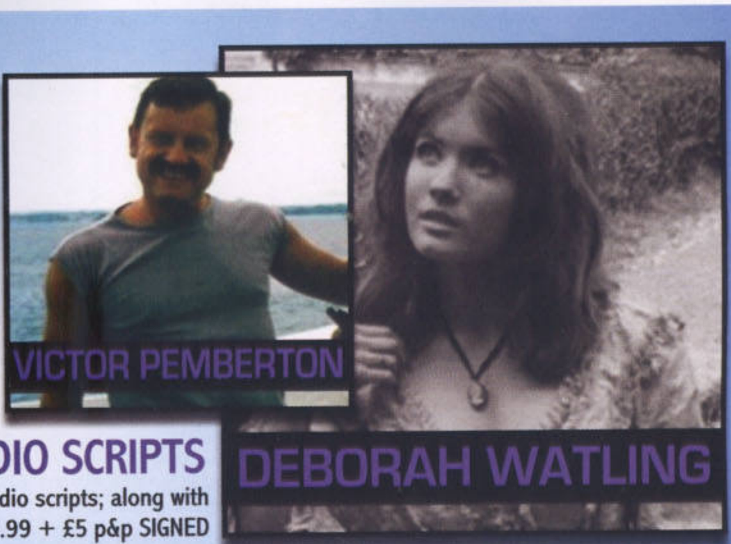
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a) *The Idiot's Lantern*
b) *The Clot's Candle*
c) *The Twit's Torch*

09011 542 221 is the number to call to enter, or post us your entry, putting this sage advice at the start of the **DWM** address: "STAY TUNED!"

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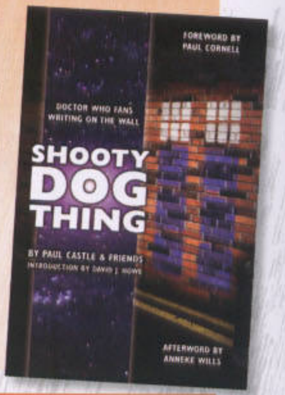
Shooty Dog Thing is a book that compiles the very best bits of the *Doctor Who* fanzine of the same name. It covers the Doctor's travels on TV, in books, in comic strips and on audio and describes its aim as 'finding reasons to love this very special show just that little bit more than the casual viewer.' It's available now from Hirst Books at *www.hirstbooks.com*. We've **FIVE** copies, worth £9.99 each, for readers who can answer this doggone poser: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DOCTOR WHO FANS WRITING ON THE WALL
SHOOTY DOG THING
BY PAUL CASTLE & FRIENDS
INTRODUCTION BY DAVID J. HOWE
AFTERWORD BY ANNEKE WILLS

The Doctor's mechanical chum, referred to as a 'Shooty Dog Thing' in *School Reunion* is named...

a) Dog-E
b) K9
c) Kit-10

Call **09011 542 224** to enter, or by post, putting the robot dog's spirited battle cry at the start of the **DWM** address: "MAXIMUM DEFENCE MODE!"

WIN! The Three Doctors CD!

The Three Doctors, which sees the first meeting between different incarnations of the Doctor, is now available as an audiobook priced £12.99. Katy Manning, who played companion Jo Grant in the TV original, reads Terrance Dicks' novelisation. Thanks to BBC Audio, we've **FIVE** copies for readers who can answer this:

BBC Audio
DOCTOR WHO
THE THREE DOCTORS
TERRANCE DICKS

What does the First Doctor call his Third and Second incarnations?

a) A dandy and a clown
b) A scarecrow and a tramp
c) Big nose and scruffbag

Simply call **09011 542 225** to enter, or by post to placing these impatient words at the front of the **DWM** address: "STOP DILLY-DALLYING!"

WIN! City of Spires CD!

City of Spires is a brand new, full cast audio adventure which reunites the Sixth Doctor with his old friend and companion Jamie McCrimmon! The story stars Colin Baker and Frazer Hines, with a special guest appearance by Georgia Moffett. It's available this month priced just £14.99 on CD and £12.99 to download. Thanks to our friends at Big Finish, we've a copy of the CD to give away to **FIVE** of our readers. Want to be one of them? Then try your luck with this descriptive poser...

DOCTOR WHO
CITY OF SPIRES
THE AUDIO ADVENTURES OF DOCTOR WHO

As what did the Doctor once famously describe Jamie?

a) A lily-livered Englander!
b) A hairy-legged Highlander!
c) A lanky-limbed Lowlander!

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WIN! Torchwood CD box set!

Torchwood: The Radio Adventures is a new CD box set available from BBC Audio on 8 April. It contains four stories – *Lost Souls*, *Asylum*, *Golden Age* and *The Dead Line* – all starring John Barrowman, Eve Myles and Gareth David-Lloyd. We've **TWO** sets up for grabs, worth £40.00 each, for readers who can assist us with this police enquiry:

BBC Audio
TORCHWOOD
THE RADIO ADVENTURES

Which member of the constabulary occasionally helps Torchwood?

a) PC Peter Davidson
b) PC Andy Davidson
c) PC Brigade

Call **09011 542 226** to enter, or enter by post to placing this friendly greeting at the front of the **DWM** address: "'ELLO, 'ELLO, 'ELLO!"

WIN! Paradise 5 CD!

Paradise 5, a *Doctor Who* story that was planned for the TV series in 1986 but never made, has been adapted for audio. Starring Colin Baker as the Sixth Doctor and Nicola Bryant and Peri, it's available this month to download for £12.99 and on CD for £14.99 from Big Finish. We've **FIVE** CD copies to give away to readers who can provide us with the answer to this sci-fi question:

***Paradise 5*'s author, PJ Hammond, also once wrote a TV series called...?**

a) *Sapphire & Steel*
b) *Sparrow & Nightingale*
c) *Pinky & The Brain*

DOCTOR WHO
THE LOST STORIES
PARADISE 5
FOUND AT LAST...
FULL CAST AUDIO DRAMA

To enter call **09011 542 223**, or post your entry, putting this enigmatic warning at the start of the **DWM** address: "HEAVY ELEMENTS MAY NOT BE USED WHERE THERE IS LIFE!"

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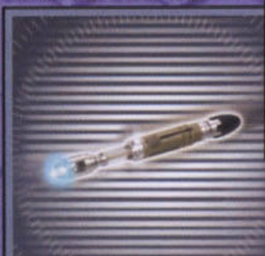

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WHO ON EARTH IS...

We shall interview him on the beaches, we shall interview him on the landing grounds...

Ian McNeice

Hello, Ian. *Victory of the Daleks* isn't the first time you've played Winston Churchill, is it?
"No, I played him at the National Theatre [in 2008], in a production called *Never So Good*, about Harold Macmillan. Macmillan was played by Jeremy Irons. I think the producers of *Doctor Who* had seen me in that, so had the idea of casting me."

Was less prep required this time around? Could you put your feet up, safe in the knowledge that you already know how to handle Churchill?
"Well, no. On stage, it's a much bigger performance. You have to adjust it for television – turn everything down about 50, 60 per cent. But I had already found the essence of the man – his energy, his humour. I watched a lot of films – films about Churchill, films in which other people played him – and I'd bought some CDs of his speeches. He had these upward inflections in his speech. And he had a particular way of saying 'Nazi'; he called them 'Nazzis', which was quite a sweet way of approaching it. 'Those damn Nazzis!' If you find hooks like that, it sort of helps. Apart from that, though, rather than do a caricature of him, a sort of Mike Yarwood impersonation, I tried to find what made Churchill tick."

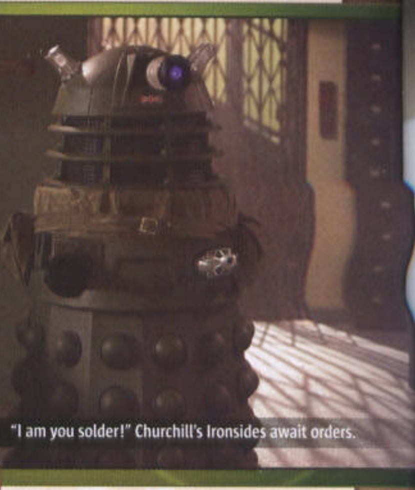
Well, this is the thing – there must be an added pressure when you're portraying a recent historical figure, and one who's been played by a number of other actors.
"Totally. For a start, you've got the comparison thing. 'Oh, I don't think he was as good as so-and-so doing him.' Then you've got people of a certain age who actually remember Churchill. I always think to myself: if I've scored with 75% of the audience, I've done well. There will always be a certain amount of people who aren't going to like what you're doing."

The real Churchill!

Welcome to *Doctor Who* fandom, Ian.
"Actually, I was very fortunate with this particular episode: we had a very good script [by Mark Gatiss], so the fans should like it. It's written with a lot of humour. Also, the girl [Karen Gillan] – she's excellent. And so is Matt Smith."

You played Zeus in the [2007 BBC7/Big Finish-produced] *Doctor Who* audio drama *Immortal Beloved*, opposite Paul McGann. It's unfair to ask you to compare Doctors, but, well...
"Ha ha! When I started working with Matt, I was intrigued, because he's got an unusual spark about him. I think he's extremely good as the Doctor. Paul is another individual altogether, and he is extremely good in his own way, but radio is such a funny medium, so you can't really compare them. TV is harder work, too. I'd forgotten what it was like to work so hard. I was shattered. And Matt's workload was twice as big as mine. He's in *every* scene. But it had always been a passion of mine to do a *Doctor Who*. Already, I've had requests to do conventions, which is hysterical! There's huge kudos in being involved. It's such an iconic show."

Extra icon points for appearing in an episode with the Daleks.
"Yes, that's the other huge deal. I couldn't have been more thrilled. When I told friends' kids that I was going to work with the Daleks, they thought it was just too good to be true."


"I am you solder!" Churchill's Ironsides await orders.

Are the Daleks a bit disappointing in real life?
"Well, I met the voice [actor Nicholas Briggs], which was a huge plus. It helped to put a face to that chilling voice. But I take my hat off to those operators, because they're inside those cramped things, and they've been doing it for some time, so they've got it down to a fine art. Matt had a lot of work to do talking to Daleks, fighting them, being involved with them. Churchill is more of an observer."

Now, I hear you shaved your head especially for the role...?
"Yes. Churchill was, like, half-bald. The only way you can do that properly is to shave your head completely – and then a wig was made for me, like a half-wig. It started in the centre of the head, and went back. And you've got the bow tie, the black shoes and trousers, the cane, the homburg hat... You put them on, and you're there. The other thing was the cigar. On stage, I was allowed to smoke, but in the bunker in which we filmed in Wales, smoking was banned completely. But Special Effects had come up with this extraordinary cigar, which created its own smoke. It was really clever. If you puffed on it, the 'smoke' came out."

> "Churchill was **half-bald**, so the only way to do that properly is to **shave your head completely** – and then **wear a half wig**!"

Did you get to keep anything as a souvenir? The cigar, maybe?
"I'm afraid the cigar went back. But I did steal a... well, no, not steal, one of the props guys let me have a tiny model of a Spitfire from the table in the war room. I took it as a memento of a wonderful job. I would rate *Doctor Who* as high as a ten out of ten. And do you know what the best thing of all is? I think Churchill is the type of character that could come back. Yes, there's no doubt that Churchill could return. And that would be terrific."

Ian McNeice was talking to Benjamin Cook.* Victory of the Daleks *will be transmitted on* BBC One *on* 17 April. *Don't miss our full set report on the episode in our next issue, details of which you can see opposite!

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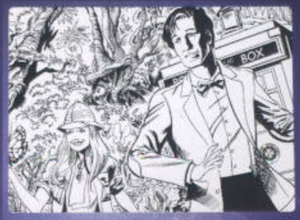

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